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In This Issue

**SHOOTING BIG GAME WITH
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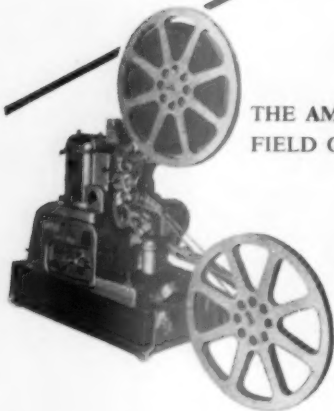
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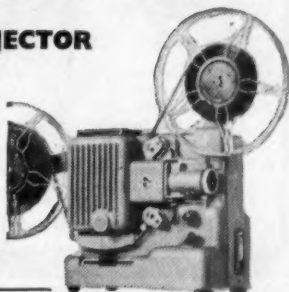
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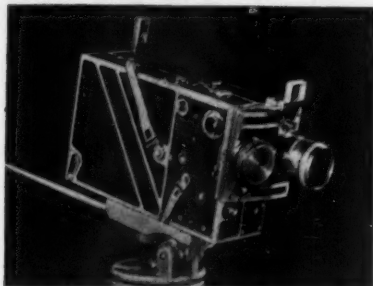
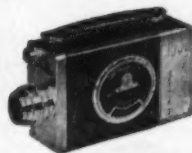
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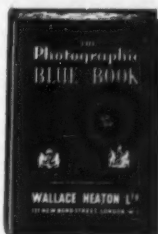
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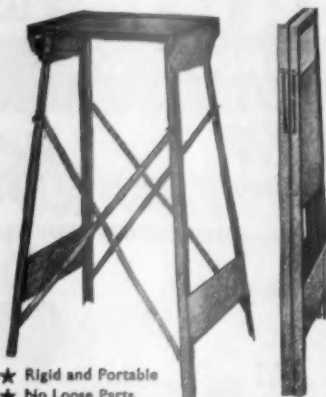
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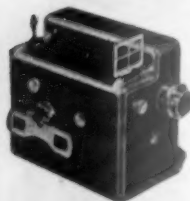
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8mm. Paillard Bolex, f/2.5 lens ...	£55 13 9
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Ditto, with 2 lenses ...	£119 5 0
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16mm. G.B. Bell & Howell 603T, magazine, twin lens turret, f/1.9 lens ...	£107 6 8
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9.5mm. Pathe Pat ...	£13 18 3
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16mm. Specto, standard ...	£37 10 0
16mm. Specto, 500w. ...	£48 10 0

SOUND PROJECTORS

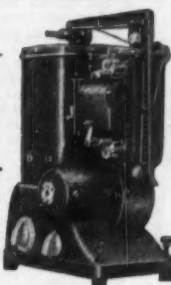
9.5mm. Pathe Son sound projector, complete ...	£78 0 0
16mm. G.B. Bell & Howell 621, sound, 12w. ...	£264 0 0
16mm. Ditto, Compact, 6w. ...	£237 0 0
16mm. G.B. Bell & Howell 626, sound, all voltages A.C./D.C., 8w. ...	£205 0 0
16mm. G.B. Bell & Howell 630D, magnetic/optical sd. recording projector ...	£352 0 0

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Wondersign Magnetic Tit- ling Letters ...	£8 5 0
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16mm. Moviscop Editor ...	£38 15 0
8mm. Moviscop Editor ...	£37 4 0
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Ensign Universal Splicer ...	£5 19 6
Ensign Popular Splicer ...	£1 17 6
16mm. Wakefield Animat- ed Viewer ...	£16 16 0
8mm. Wakefield Animated Viewer ...	£16 6 0
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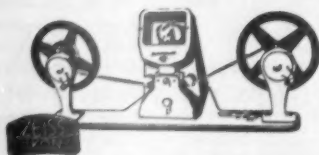
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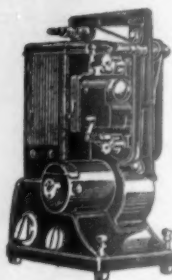
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and 6 monthly payments	and 6 monthly payments
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16mm.

Paillard H16



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Paillard Bolex B8



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The Paillard 8mm. C8 is another new camera, being the non-turret version of the B8. With f/2.5 Yvar, coated and in focusing mount, the C8 costs £55 13s. 0d. The already well-known 8mm. Paillard L8 is now reduced in price. This camera, fitted with the f/2.8 coated Yvar in focusing mount, is now reduced to £47 14s. 0d.

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Specto, A.C./D.C., 9.5/16mm., 100w.	£30 0 0
Specto, A.C./D.C., 16mm., 250w.	£30 0 0
Specto Standard, 16mm., 100w.	£26 10 0
Kodascope Mod. EE, 250w.	£23 0 0

ACCESSORIES

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Revere 8-16mm. special splicer	£5 0 0
Ensign universal splicer	£3 10 0
Ensign universal splicer, reconditioned	£4 0 0
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CAMERAS

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Campro, 9.5mm.	£7 0 0
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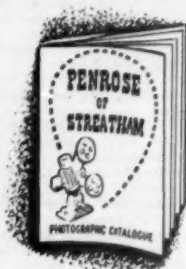
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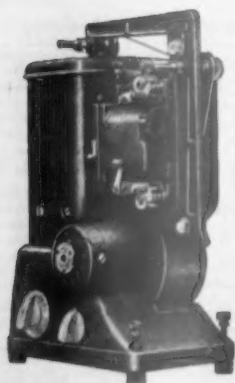
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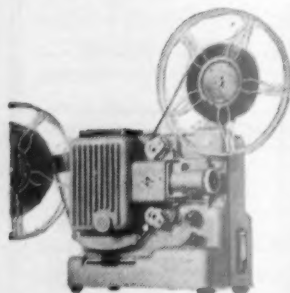
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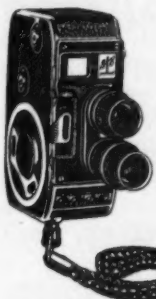
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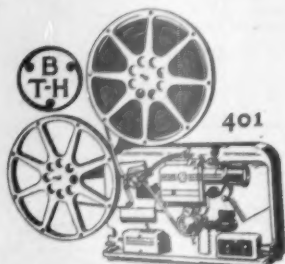
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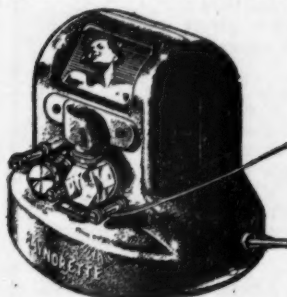
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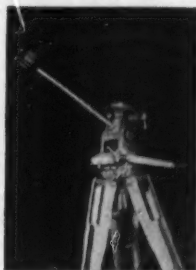


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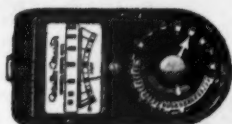
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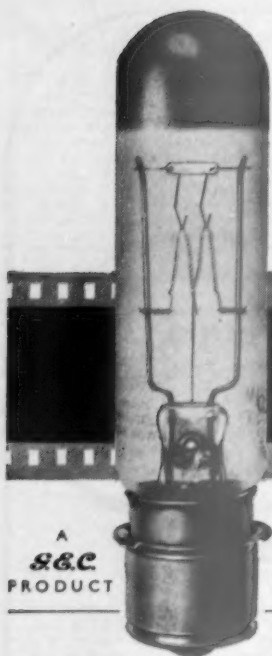
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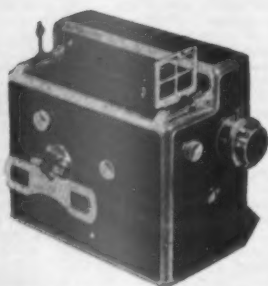
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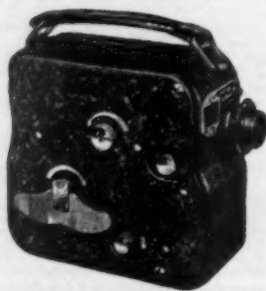
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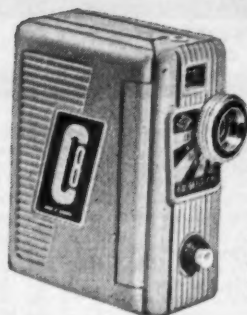
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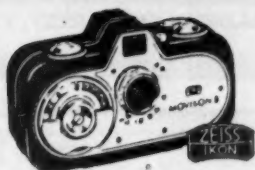
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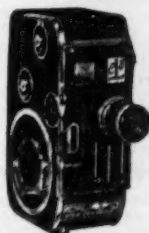
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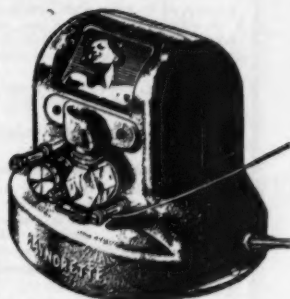
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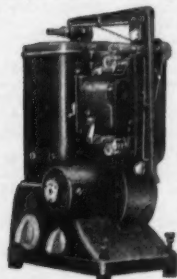
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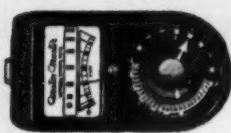
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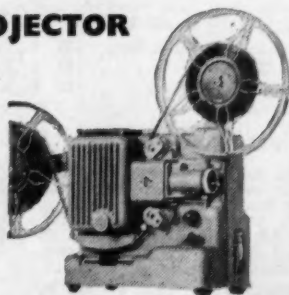
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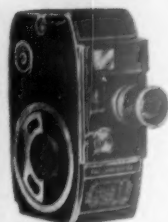


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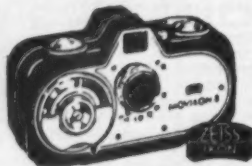
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AMATEUR CINE WORLD

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P R E S E N T I N G

It Only Needs a Little Care. By the
Editor ... 436

The Little People. By Oswell Blakeston
437

Watching Them Grow Up. By
Sound Track ... 440

Letter to Christopher. By H. A.
Postlethwaite ... 442

Wipe That Scene Off Your Film. By
Double Run ... 446

Proficiency Tests for Projectionists.
By Denys Davis ... 449

Public Show. By D. Leggett ... 452

Ideas Exchanged Here ... 453

Shooting Big Game with a 16mm.
Camera. By J. O'Neill Pearson 458

Spotlight on Spots. By George H.
Sewell, F.R.P.S. ... 462

Where to See the 1953 Ten Best 464

Prizewinning Newsreel. By Liverpool
University F.U. ... 465

And Now an H de luxe. By Centre
Sprocket ... 469

Mutiny, Murder and Death in the
Desert. By Derek Hill ... 471

Clever Features in Avo Universal
Meter ... 474

Why Don't They Design a Camera
Round This Lens? ... 475

Field Day ... 478

Sparkling Reel Talk ... 481

Blind 'See' Amateur Films ... 482

Linking Letters ... 482

Real Life Rescue ... 484

News from the Societies ... 484

Cine Bookshelf ... 492

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It Only Needs A Little Care

What do the shots you have taken on holiday this year look like? Are you satisfied with them? Of course you are! True, some have not turned out as you had hoped and the weather put a damper on shooting, but there is almost certain to be a number which have exceeded expectation. And if you have yet to take your holiday, you will look forward to screening the reels direct from the processing station in the confident hope that much of the contents will please, even though they may fall short of intention.

Nothing, you may think, can help you recapture the thrill of the first run through of the raw material, and you get inured to finding less pleasure in subsequent screenings. But there is a way of reviving that early satisfaction: all you need is a pair of scissors and a determination to cut. That first thrill is due to the newness of the material and the pleasure of renewing acquaintance with holiday scenes and events. But the edited film is also *new* and can give a similar but more rewarding satisfaction.

We shouldn't risk raising this hoary subject of cutting were it not that it irks us to feel that so many amateurs are not getting the pleasure they should from our incomparable hobby. The plain fact is that even the perfunctorily edited film is the exception rather than the rule. It is significant that even when the producer has done no more than top and tail his shots and cut out the hopeless ones, the critic should be constrained to comment approvingly on the editing. So rare is the film bearing evidence of really thoughtful use of the scissors that the one showing mere routine observance of an elementary but vital aspect of film making is frequently hailed as something of an achievement!

And this is not through any lack of ability: it is due entirely to lack of interest. Very little skill is needed to lop off the beginnings and endings of shots and to re-arrange scenes in the best order. It is because the producer cannot bring himself to take the first step that his films fail to give all the satisfaction they could. You don't have to be an expert editor to present your films tidily. All that is needed is the will

to cut out bits of film which cost quite a deal of money, and to link scenes together so that, as far as possible, disturbing jumps are eliminated. Isn't this no more than honest pride in craftsmanship? If you make a table and accidentally cut one leg shorter than the other three, you wouldn't dream of letting it go at that. And yet so many amateurs will cheerfully put up with lopsided films.

Don't plead that you're not interested in film art and the rest of it, that you only want to make simple family pictures without frills. You may not want to make an ornate table—a simple, serviceable job will do fine—but you just have to take *some* trouble over it. Do have a go! You'll date a grand new thrill in movie-making from the day you decided to get the best out of your films.

Warm Welcome for Blazer Badge

By the time this issue appears, first supplies of the *A.C.W.* blazer badge should be ready. The announcement last month of its introduction has met with a characteristically warm response—and it is by no means only the younger movie-maker who has shown keen interest. One reader writes that he hopes his badge will arrive in time for him to wear on 23rd Aug., his 71st birthday. Another tells us that he hopes to be reading *A.C.W.* for the next forty years, which seems to suggest that forty have already been reached. But for real enthusiasm a reader from Parkstone, Dorset, must be awarded the palm. "The fact that you are about to supply blazer badges," he writes, "has decided me to purchase a blazer for my holiday!"

Incidentally, we should like to acknowledge here the friendly greetings which have accompanied so many orders. It is unfortunately impracticable to thank each writer personally—a printed receipt has to be used for speedy working—but every comment and every suggestion (there are *still* requests for car badges and ties) have been carefully noted.

The badge, in red, green and gold, costs only 5s. post free from *Amateur Cine World* (address on previous page). The design (but, of course, on a larger scale) is similar to that of the familiar *A.C.W.* metal badge worn by thousands of amateurs. This badge costs 1s. 8d, post free and is available in both stud and brooch fittings.



The Little People

Written by OSWELL BLAKESTON

You've tried family film plays but they've never been very successful? That may have been because your choice of story was wrong. Getting the family to "emote" in dramatic or comic situations invariably leads to disaster. The secret of success is so to construct your script that the players are not called upon to perform in situations outside their experience—and to prepare a simple plot in the working out of which it doesn't matter much if there is over-acting. If father portrays a slightly tipsy character, for instance, any awkwardness will be accepted as part of the fun, provided his fellow players are the children. And the kids themselves? Well, they love dressing up, so why not let them?

This script may suggest a film you'd like to plan for holiday shooting at home. There are no interiors, and the cast is a family one. The hope is that you will be stimulated to adapt the story to suit your circumstances. Given this basis, changes should not be difficult to devise. But first read this through and get the idea; if you decide to include bright notions, or omit unsuitable bits, or even re-write the entire treatment, no one will be offended.

THE LITTLE PEOPLE

Sub-title: *Some folk go through life being chased by pink elephants. Others imagine they are being persecuted . . .*

Scene 1. *Quick iris in.* Medium shot. Man with his back to the camera. He is swaying slightly. He appears to be wanting to cross the road and makes little hesitant movements—which is strange, because the road is quite empty of traffic.

2. A closer shot. This time the camera faces him as he steps off the curb. He takes two steps forward, hesitates and then, still facing the camera, slowly and a trifle dizzily, steps back to the pavement edge.

3. Medium long shot from another angle,

showing the road to be deserted except for the man. A small ragamuffin comes into the foreground. He wears a man's cap and clothes much too big for him.

4. Medium shot of boy looking out and beyond camera to man.

S.T. . . . *persecuted by little men.*

5. Boy starts to walk out of picture towards man. Just before he leaves the frame we cut to

6. Close shot of man, having spotted him, recoiling in alarm.

7. Medium shot. Boy walks up to him.

8. Close shot of boy, apparently from man's viewpoint. The camera is high up and angled down on him. (It will better suggest the exaggerated outlook needed if you get a pair of steps and shoot from them.) Boy says:

S.T. *"Please, mister, what's the time?"*

9. Same as shot 8, but much shorter.

10. Close medium shot. Man looks intently at boy and then firmly closes his eyes, as though by so doing he could annihilate him.

11. As 9. Boy looks a little puzzled.

12. As 10. Man opens eyes and sways slightly.

13. As 11. Boy grins as he realises that the gentleman is a trifle squiffy, and begins dancing round him gleefully.



14. M.C.S. of boy and man. Man tries to shoo boy away. He takes slow steps back. Boy advances.

15. M.C.S. of man only, retreating.

16. M.C.S. of boy only, advancing.

17. Same as 15, but shorter.

18. Same as 16, but shorter.

19. Same as 17. Man turns round and breaks into a run.

20. From a different angle, man running, pursued by boy.

Panic Flight

21. Long shot of another road, camera shooting from a high window. The man is still running—a little unsteadily—but he is no longer followed by the boy.

22. Similar shot to 21. Another road, the camera pointing in the reverse direction. In both shots the man runs from the camera. Now the road is empty. *Fade out.*

23. *Fade in.* Medium shot of park seat. The man is sitting at one end of the seat, his legs outstretched. He looks fagged out. A little girl walks into the picture and sits at the other end of the bench. She is dressed in a very grown-up way. She keeps on looking at the man and gradually moving closer to him.

24. A closer shot. The "grown-up" girl is now very close to the man who has not yet seen her. She opens her handbag and takes out a piece of paper. She pulls at his sleeve and thrusts the paper into his hands. He turns wearily and sees her.

Dismay

25. A close-up of the man. He looks at her with dismay.

26. A close-up of the girl. The coy smile fades from her face.

27. Same as 24. The man jumps to his feet.

28. Same as 23. The man hurries out of the picture, still holding the paper.

29. From the girl's viewpoint. The man striding away. He breaks into a run.

30. A close shot of the girl. She clenches the hand which held out the paper, then unclenches it and slaps her leg.

31. The camera looks down a street. The man is running—swaying a little now and then—towards the camera. The picture goes out of focus. He runs into the new focus which is for a close shot. He stops, panting. Then he realises he is still holding the paper. He brings it, by an effort of will, slowly up towards his eyes.

32. Insert. The piece of paper, which is a circular, comes into focus. It says:

PALACE THEATRE
MILLIE THE WONDER MIDGET
Miracles of Magic and Mystification

33. Same as 31. He crushes the paper into a ball and flings it from him.

34. Close-up of him. He passes one hand slowly across his eyes.

Thing Upon Thing

35. Close-up of pavement. A hand enters the picture, moving in the same direction taken by the man's hand in the previous shot. The new small hand draws a line with chalk.

36. A close shot with the camera high up and angled down on two children, with their backs to the camera, huddled over a pavement game of noughts and crosses.

37. Same as 35. The noughts and crosses flick up one by one, scrawled by small hands.

38. Same as 36.

39. The camera not so elevated and a little further from the children as they straighten up and turn to face the lens. They have burnt-cork moustaches.

40. A close shot of the man. Street setting, and we presume that he is looking at the noughts and crosses players. He gazes disbelievably and shouts: "No!" (No subtitle.)

Oriental Interlude

41. Same as 39. The children's response to the man's antagonism is a scowl and they raise their fists threateningly.

42. Medium shot. Children in the foreground, backs to camera, the man facing them. He turns and runs.

43. Same as 21.

44. Same as 22. *Fade out.*

45. *Fade in.* Up-angled shot of kite flying in the sky. The kite is being brought down, drawn towards the camera.

46. Medium shot of oriental kite-flier. Near him lies the man asleep on the grass, worn out by his hectic adventures.

47. Closer shot of the man.

48. Closer shot of the kite-flier, who now holds the kite in his hands.

49. Same as 46. Children come one by one into the picture to admire the kite. They are the children we have seen before: the street urchin, the "midget", the kids with cork moustaches.

50. Same as 47. The man wakes, raises himself a little on an elbow, looks around.

51. Close-up of him. He looks alarmed.

52. Close shot of the children. (Camera on ground and angled up.) The children are in a semi-circle, looking down at him.

53. Same as 51. The man gazes at them goggle-eyed.

54. Same as 52. The children shake their fists threateningly, and then vanish. (The cameraman stops turning while the children walk out of the picture: then he resumes the shot.)

55. Same as 53. The man looks bewildered.

56. Same as 49. The kite-flier walks over to him.

57. Close-up of oriental kite-flier (camera low down and angled up) who smiles understandingly.

58. The man from the kite-flier's viewpoint. He looks at him nervously.

59. Closer shot than 56 of man and kite-flier. The man lurches to his feet and faces him.

60. Closer shot of 59 from another angle.

61. Close-up of man. He says:

S.T. "Everywhere . . . they follow me . . . the little people . . ."

The Oracle Speaks

62. Same as 60. Man stops speaking.

63. Close-up of the oriental. He says:

S.T. "It is said in the East—if you are haunted—make friends with the ghost, so . . ."

64. Same as 62. Man looks more bemused than ever. Oriental bends over as he continues speaking:

S.T. "... make friends with the Little People."

65. Same as 64. He stops speaking.

66. Same as 61. Man is no wiser than before, but he thanks oriental profusely.

67. Medium shot. Man picks up hat from grass, puts it on and then gravely raises it.

68. Close medium shot. Oriental bows in graceful acknowledgment, and promptly vanishes. (Stop motion again.)

69. Angled-up shot of kite sailing in the sky. There is no (or no visible) string.

70. Angled-down shot of man collapsing on ground. All this has really been too much. *Fade out.*

71. *Fade in* on him. He stirs and raises

himself on his elbow. Camera pans to show a bottle of lemonade and half-filled glass near him, together with a packet of cigarettes and an open book.

72. He yawns and looks about him.

73. Medium shot of back garden. All the Little People (urchin, midget, moustached boys) are busy doing useful things: mowing the lawn, watering the flower-beds, weeding, etc.

74. Mother appears at french windows with tea tray.

75. Close shot of her as she calls out "Tea!" (No sub-title.)

76. The Little People throw down their tools and make for the windows.

77. Mother starts to lay table in verandah (or on lawn). She calls to father who . . .

78. . . gets to his feet and walks over.

Happy Ever After

79. Medium close shot of parents. He picks up urchin by his baggy pants and asks (no sub-title) "What on earth are the kids dressed up for like this?" and his gaze takes in the other children.

80. Mother shrugs, smilingly, and says:

S.T. "It keeps them happy."

81. Shot 80 continued.

82. Children look doubtfully at father, then relieved to find that there is to be no come-back for wearing his clothes, gather round him excitedly.

83. Father lifts one of them into the air.

84. In a chair in the shade, grandfather (the oriental) looks up smilingly.

85. The child being bounced up.

86. Kite jiggling in the sky.

87. As 82. The kids want father to play with them.

88. The "midget" clutches at his sleeve as she did in Shot 24. The moustached boys raise their fists as they did in 41.

89. Father registers mock horror and runs off tipsily.

90. Shot from same angle as 21, movement being matched to it as closely as possible, but now all the children are pursuing him happily.

S.T. *You can't escape from the Little People.*

THE END

NOT FORGETTING THE DOG

No family film is complete without the family pets. Children and animals rival each other in audience appeal, so why not include your dog or cat in your own adaptation of *The Little People*? Here two 9.5mm. enthusiasts, members of the sixty-strong New Zealand club, the Wanganui A.C.S. (Inc.), line up to take shots destined to wring "ahs" from all but the toughest audiences.





Fig. 1

22nd April, 1951



Fig. 2

4th May, 1952

Watching Them Grow Up

Film offers exceptional opportunities for comparisons. One can compare inter-related concurrent action by cross-cutting, as in races against time; and one can compare good with evil, or big with small, simply by joining two shots. The present can be compared with the past, as is commonly seen in documentary films, by showing, for example, the small beginnings of twenty-five years ago and the magnificence of today. And it is this last kind of comparison that is well worth serious consideration by the maker of family films.

To my mind there are three rewarding elements when you compare today's picture with the same thing or person taken three years ago. There is nostalgia, which affects all people, though some more strongly than others. There is sense of achievement, because in all such comparisons the present has some addition to offer compared with the past. And there is a narrative, a truly visual narrative which has interest of itself and holds the hint of the future in it.

Rare Comparisons

All these three things are evoked by the planning of shots under similar circumstances, and their editing in correct juxtaposition in due course. Incidentally, this also illustrates the advantage of not slavishly sticking family films together, a year at a time, and having to wade through a full reel to show some short excerpt for a special occasion.

In practice, strict comparisons are not easy. Things beyond one's control alter. One forgets

the date. Film is not available. The subject has measles. The cameraman has lumbago or (be it whispered) makes a mistake and fluffs the shot. But these things merely make such comparisons in time rarer, and therefore even more attractive as tit-bits for your film.

Figs. 1 to 4 are fairly typical, although my wife is convinced they were taken to illustrate the development of the almond tree, planted in October 1950. As you can see by comparing the trunk with the tubular steel stake, the tree developed well, and the development of the top is also horticulturally interesting, though I have removed these parts of the illustrations to save space.

Happy Close-ups

The child's hand almost circles the trunk in Fig. 2, loses ground in Fig. 3, and is out of the running in Fig. 4. In cine, such details make the happiest of close-ups. The children in the four illustrations all look different to me, but actually it's the same one throughout. Whether such a series is better or worse for such extremes in clothing is a matter of opinion.

Possibly the lighting should be more uniform. The shadow direction alterations shown represent about two hours' variation, and I well remember the urgent cajoling necessary for Fig. 3, which seemed to be getting perilously side-lit yet turned out to be one of the best. The camera position was fixed by a niche in a stone wall. The back-ground might be improved with the garage door shut throughout.

Most of this detail registers more in stills



Fig. 3 25th Jan., 1953

Note: stake slightly lengthened compared with other three figures.



Fig. 4

17th April, 1954

than on the screen, because with stills there is more time to scrutinize the scene. I mention these details because I want to show that this simple device can stimulate extra interest in family films.

It doesn't have to be kids or almond trees. It can be re-decorations, or extensions, or a treasured page in a stamp-collection, or a series of motor cars. You could even show a great vista of wives, each new shot captioned with a press-cutting seen later to have been hideously inapt.

Comment from Baghdad

I had a letter from Baghdad a week or two ago, written under the conditions of dry heat that prevail in that city. The writer agreed with my notes on page 152 of the June *A.C.W.* that under these circumstances films must be stored with humidifiers. Rightly, however, I was taken to task for failing to differentiate between wet and dry hot climates.

Where it is hot and dry, as in Baghdad (or in your fireplace cupboard) you need a humidifier. Where it is equable, or hot with high humidity, you do not need a humidifier. In all cases, but particularly in humid conditions, you need something to kill mould growths, and here it is that Eugenol helps.

Scientific equipment in hot, humid climates, is often kept in some form of dessicator, or dry chamber, the dryness being contrived by a material which will suck up surplus moisture from the air, such as silica gel. In time this material gets overcharged with moisture, thus becoming ineffective; and cobalt chloride is therefore added as an indicator, changing colour from blue to pink when it is damp.

Though damp heat is far more trying to humans than dry, the latter can tax the cineaste.

My correspondent remarks, "Filming at 110' in the shade needs persuasion by the producer to get the cast to give up their afternoon sleep!"

Field and Focus

This column is going to mend one of its ways, and stop saying "depth of focus" when it means "depth of field". Depth of field means that depth, between specified near and far limits measured from the camera lens, in which for a given circle of confusion all objects will be in focus. It is an interesting point that the better the lens (that is, the smaller the circle of confusion it allows) the less the depth of field. Perhaps the opposite is easier to visualise. A poor lens gives a comparatively large circle of confusion—a small blur rather than a needle point, so to speak. Thus the depth of field is extended.

By depth of focus is meant the amount by which, for a given circle of confusion, the film in the camera can be moved out of the true film plane without loss of focus. The distance from film plane to lens flange is standard, and should be accurately set during manufacture of a camera. If this distance is in slight error, or if the lens focusing scale is in error, or if the film is not lying absolutely flat in the gate, then the depth of focus will accommodate some of these errors.

"Breathing" Film

Occasionally one sees this phenomenon at work. In a camera with very light gate springs, after the film has been left standing a few days and the upper loop has set a little, the first shot may start with the film curvature forcing the gate open a little so that the emulsion is momentarily too near or too far from the lens.

This is known as "breathing", and on the

screen the picture seems to waver slightly towards and away from the camera, an effect due to apparent change in focal length, as the film moves towards or away from the lens, but focus is accommodated throughout due to the depth of focus. Depth of field and depth of focus both become greater as the lens aperture in use becomes smaller, and vice versa.

Dental Fades

Some toothbrush manufacturers are now providing a rather useful gadget by packaging their wares in transparent plastic oval tubes about seven inches long and with a maximum internal width of 22mm. This means that, with quite a small amount of solution, they will accommodate 22 frames of 9.5mm. or 16mm. film, and 44 of 8mm.

Their most important use is for making fades by immersing the end of the shot to be faded one frame at a time, with intervals of about 2-3 seconds, till the desired number of frames have been treated. Then withdraw the shot and wipe off surplus dye with a soft cloth previously wrung out in the dye.

The shot should then be hung up to dry, and finally any drying marks on the base slide removed with a slightly moistened cloth. I have not had an opportunity of testing a new fading solution just announced, but quite acceptable results are obtainable with Martin's Black Retouching Dye, as used by still photographers. You should always splice some completely opaque film immediately after the maximum darkening in the fade.

As supplied, these tooth-brush tubes have a hole in their ends. This is easily bunged up by sticking a bit of film over it with film cement. Since the tube is acetate, not tri-acetate, it is better to use acetate film and cement.

Flying Circles

If, when cleaning your camera, you find a tiny circle of film base, it is because some tiresome film manufacturer has perforated reference letters and/or numbers on your reel of film with a faulty machine. Fig. 5 illustrates this, from a double-8 film. You can see at once that one circle is ready to drop from the X and four from the P. A second glance at the film perforations will show how I found a missing circle and coaxed it into the picture, front row, third from the left. I do not like these bits flying around my camera, and I am sure you don't either. *Manufacturers, please note!*

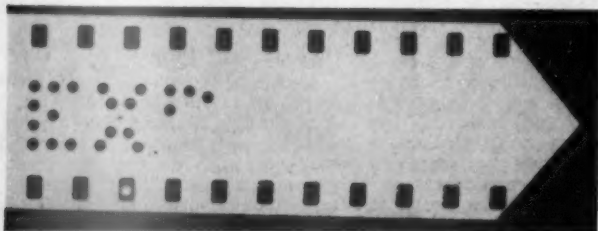


Fig. 5. Sound Track complains of the annoyance caused by faulty perforating machines. Five tiny circles of film are about to drop from this film, to be whisked about inside the camera. (See "Flying Circles" in col. 1.)

Letter to Christopher

By H. A. POSTLETHWAITE

My dear Christopher.

Before I forget, here is a bit of valuable advice: insure your camera. You can get cover against loss and accidental damage at the rate of about fifteen shillings per £100, and you can include accessories. It is a comforting feeling to know that if someone catches his foot against your tripod and brings the camera crashing down (it has happened to me), you won't have to stand the racket yourself, and your friend won't suffer the embarrassment of feeling he ought to pay.

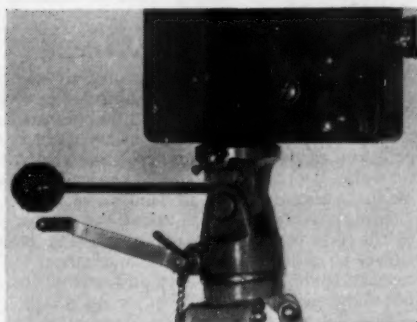
You can avoid that particular risk, of course, by not using a tripod, and I know I said you needn't bother about accessories at the outset. But as soon as you begin to take a pride in the quality of your filming you will realise what a big difference there is between a picture that is rock steady and one that wavers. It is the kind of thing the family may not comment on; although they will notice that the steady picture is the better, they probably won't know why.

Firm or Light?

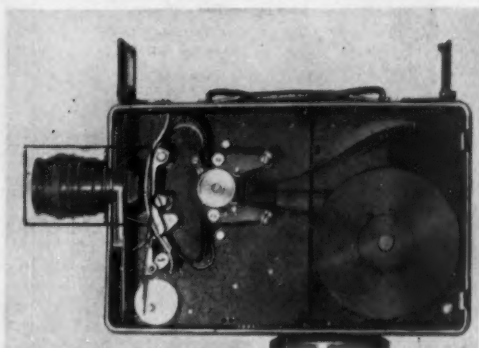
But try the experiment of taking two shots of the same scene, one hand-held and the other with the camera supported firmly on a wall or something equally unyielding. Then look at the difference. Let the scene include the horizon, fairly high up in the picture, or some other strong horizontal line not far from the top or bottom edge. Don't have much action in the scene, for interesting action rivets the attention and so tends to cover up faults.

The two things to look for in a tripod are rigidity and portability. Unfortunately it is difficult to get both, so you may have to decide between a heavy tripod that is really firm, or a light one that needs to be used with care. A flimsy affair of thin metal tubes that will sway in the breeze is worse than useless.

This is the third in a series of letters to a beginner in cine work. It is essentially practical, with emphasis on equipment—how it works and how to get the best out of it. Confidence in one's ability to handle cine apparatus is the first requirement for the making of good films. This month the author discusses tripods, including how and when to make do without them. He also advises on how to make the simplest of incidents more interesting by planned shooting.



Above: the geared panning movement of the M.P.P. tripod can be very useful to an experienced worker, but it is apt to serve as a temptation to the beginner to pan too frequently. Above right: the greater part of a cine camera is concerned with the transport of the film. Only the section within the rectangle is truly "camera". Below: it is easier to hold the camera steady if you can lean your shoulder against a firm support.



You can get a good tripod for ten or fifteen pounds, or you can pick up an ex-W.D. model, wonderfully firm but heavy, for a couple of pounds, and a pan-tilt head to fit it for perhaps thirty shillings.

A pan-tilt head is useful, not so much for moving the camera up and down and laterally while you are shooting, but to enable you to get it into the right position before you start. Without it the business of moving first one leg of the tripod and then another can be very irritating.

Some tripods have a geared arrangement so that you can pan smoothly and slowly (it must always be done very slowly) by turning a handle. This is useful to the man who is doing specialised work, but if you are interested only in family and holiday filming, its presence might be a temptation to overdo panning.

Mind Your Feet!

Most beginners pan far too much. But, if you must pan, always keep the camera still for the first two or three seconds and the last two or three. And please avoid "hose-piping", that is, panning first left to right and then right to left—and in the worst cases even left to right again.

Some tripods have interchangeable feet—one set shod with rubber and the other ending in spikes. This is an advantage, but don't imagine the rubber feet will grip on a shiny linoleum floor. They won't, so some device for locking the legs to prevent slipping is useful. You can get one for a matter of shillings; or, of course, you can cover the lino with a large mat.

There will be occasions when you can't use a tripod, so it is as well to practise holding the camera steady without one. The best way to grip the camera will depend partly on its weight

and shape and partly on your own personal preference.

Always stand with the feet well apart; keep the elbows close to the body; use both hands and press the camera against the cheek bone; and learn how to depress the starting lever without jerking the camera. The part of the camera that takes the picture and *must* be held quite steady is the front inch or so; all the rest is simply the mechanism for transporting the film.

It is sometimes useful to support the camera on a fence or the back of a chair or something of the sort, but be sure it is firm and that the camera does not tilt forwards and backwards. In a club production I once had to use the top of an eight-foot partition between the public bar and the private bar of an inn, standing on a very rickety chair, yet the result was satisfactory.

You will find your hand much steadier if you have something to lean your shoulder against—a wall or the body of a car, for example. Alternatively, find a support for your elbow, even if it is only your own knee.

There is a gadget half-way between the tripod and hand-holding—the unipod. This looks like a walking stick, but when the handle is removed the camera can be screwed in its

THIS MONTH'S HINT

Beware of distracting detail in the background. A strange child gaping at your camera, a tree apparently growing out of somebody's head, an undertaker's sign in a street scene, or patches of light shining through dark trees, can spoil a carefully planned composition.

Movement attracts the eye. So look out for people running in the distance, a flapping curtain, someone on a cliff a quarter-of-a-mile away waving a towel, or a branch swaying just at the top of the frame. In short, always watch the background.

place. It consists of two metal tubes, one sliding inside the other so that it can be used at eye level. It is easier to carry round than a tripod and gives a measure of support.

I have already hinted at one way of hiding camera wobble when the camera is hand-held: avoid straight lines, such as the horizon, the eaves of a house, or a doorway, parallel to the edges of the picture. The movement of the straight line up and down on the screen, or from side to side, gives the show away, particularly if there is little action.

Deliberate Movement

Another dodge is to introduce deliberate movement of the camera. I don't mean level panning from left to right, or straight tilting, but swinging the camera slowly so that it follows the action. For example, a child running would be kept always near the centre of the picture.

This has the further advantage that you can get nearer to the subject. Instead of taking in a wide view of the garden, you can include only half, or less, of the garden at a time. But don't get too near, or you will have to swing the camera so quickly that the resulting picture will be a strain to watch.

The beginner in cine does well to concentrate on filming children, for their natural appeal makes them excellent screen material. And when he gains experience and decides to join the nearest club, he'll probably find that even the oldest member doesn't quarrel with his choice of subject. Certainly members of Wulfrun C.C. wouldn't argue with him. The antics of a small boy form one of the four main episodes of their current production, Of Relative Importance. Each episode is being shot by a separate group of members.



Camera movement shows up less in brief scenes than in long ones. (Rather obvious, perhaps, but I want to make that an excuse for changing the subject from tripods to sequences.) A sequence is a series of shots or "scenes" of the same subject or incident.

Dead or Alive?

Suppose uncle Bob is coming to see the children, and we plan to film him as he arrives. We could do this by setting up the camera near the front door, starting to shoot as he enters the gate, and firing off for ten or fifteen seconds as he walks up the path. It will be dead steady if we use a tripod—but also deadly dull.

Alternatively we could stand five or six feet to the side of the path, and swing the camera slowly so that it follows Bob's progress. The camera could be hand-held and wobble would not show much.

But there is a much more interesting way of recording the scene. It would not all be done at the actual moment of Bob's arrival, but the best "spontaneous" snapshots and film shots are almost always arranged.

Before Bob comes take (1) the hostess opening door and waving hand and (2) the children running round corner of house. At the actual time of arrival take (3) a short shot of Bob just after he enters the gate and starts to walk up the path; and (4) Bob, with children hanging on, greeting the hostess.

Final Order

The rest is re-enacted half-an-hour later, and as Bob has already seen you shooting, he will readily join in the fun. So take (5) a fairly distant shot of the garden gate; Bob comes to it and has slight difficulty with the latch and (6) the same, but closer; Bob looks up, waves to the hostess and opens the gate; (7) the children meet him half-way up path.

After processing, these scenes would be cut up and rejoined in the order 5-1-6-2-3-7-4. Scenes 5 and 4 should last about six seconds each and the other scenes three or four seconds

Fig. 1: in a scene with strong horizontals and verticals, it is important that the camera is really steady. Fig. 2: this kind of shot can safely be tackled without a tripod, swinging the camera slowly to follow the child. But the camera should not start to pan for the first two or three seconds, and it should be still for the last two seconds, letting the child run out of the picture. Fig. 3: in this kind of medium shot there is room for action without varying the position of the camera, but a few close-ups like Fig. 4 will help enliven the film.

each making the total screen time about thirty seconds.

The sequence would then appear like this. Bob comes to the gate and has difficulty with the latch; hostess waves to him; Bob waves back and opens gate; children start to run to meet him; Bob begins to walk up path; the children meet him; he greets the hostess.

Well Worth the Trouble

This is a bit more trouble than firing off the camera on the spur of the moment, but it is well worth it. Possibly you will think it over-elaborate for a simple incident, but the sequence could easily be made shorter. Let this slogan govern your filming: *sequences, not shots*. It will make a great difference to your results.

I implied that a tripod should be your first accessory, but I assumed you have a case for the camera. If you haven't, you ought to get one, or at least a box to keep the camera in when not actually in use. Dust will get into the camera, and particularly the lens, if it is left lying about unprotected.

Now about the symbols C.U. (close-up), L.S. (long shot), M.S. (medium shot), and so on. The thing about these is that they are quite relative. A long shot of an elephant might be taken at 200 feet; a long shot of a fly at one foot.

Distance and Angle

A C.U. is one in which the subject (head-and-shoulders in the case of a person) pretty well fills the frame. A big close-up (B.C.U.) will include only the face, or part of it, such as the eyes and mouth. In a L.S. of a person the figure will be small. A M.S. is something between the two. C.M.S. (close medium shot), M.L.S. (medium long shot), M.C.U. (medium close-up) are variations of the medium shot.

The important thing is that variety in camera position makes for interest. A succession of scenes all taken at fifteen or twenty feet can be rather dull. So whenever you are filming, take plenty of shots at four feet and six feet and mix them in with the medium shots and an odd long shot.

Change the angle of approach, too. Don't take everything from directly in front of the subject. In the middle of a bit of action try the effect of two or three paces to the left, or to the right. And sometimes, but not too often, use the camera low down, shooting upwards; or shooting down from an upstairs window.

Next month's "Letter to Christopher" deals with the problems of exposure. It advises on film speed ratings, exposure tables and meters, and the reflected light and high-light methods.



Fig. 1



Fig. 2



Fig. 3

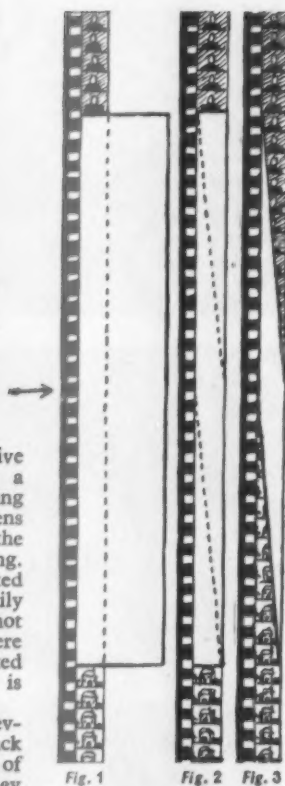


Fig. 4

Wipe That Scene Off Your Film!

8mm.
VIEWPOINT

By
DOUBLE RUN



The most effective way of making a fade is by opening or closing the lens aperture while the camera is running. But with unscripted holiday or family films one does not always know where fades will be wanted until the film is edited.

Although Gevaert can make black and white copies of 8mm. films, they cannot add fades or other optical effects. Luckily, there are simple ways of adding wipes and fades to films after they have been processed.

Wipes can be made with the aid of opaque sticky tape, but not every make is suitable. Some brands are too sticky and, after a time, the gum oozes out and spoils the film. I find dark blue Sellotape very satisfactory.

This is one way in which it can be applied. Lay the film down, base side (that is, shiny side) uppermost, on a hard flat surface. Cut off about four inches of tape and lay it alongside the inner edge of the sprocket holes (Fig. 1). The arrow indicates the splice between the two shots. An equal length of sticky tape should be on each side of the splice.

Easy With Practice

Pick the film up and, resting a razor blade against its near edge, cut along the dotted line. The side of the film will guide the blade along. As shown in Fig. 2, only the frames of film are now covered with tape.

Anchor the film down firmly (with some more sticky tape if you like) and lay a metal edge along one of the dotted lines in Fig. 2. (I use the base of my Marguet splicer). Draw a razor blade gently along it. After a little practice it is quite easy to score the tape without marking the

film beneath. Then cut along the second dotted line in the same way. Peel off the unwanted tape, and you are left with the wipe shown in Fig. 3.

When the film is projected, a solid black bar will sweep diagonally over the first shot revealing the second. Only the frame containing the splice is completely blacked out.

Still in Focus

If the density of the relevant parts of the two shots is similar, it may even be possible to allow a slight over-lap. The wipe illustrated is a reasonable length. A single wipe is usually spread over ten to sixteen frames.

The tape is always applied to the shiny side of the film, so there is no risk of damaging the emulsion. The sudden increase of thickness comes on the same side of the projector gate as the adjustable pressure pad and so the picture need not be thrown even momentarily out of focus.

Some amateurs make wipes with blooming ink, but this can be a very messy business and is not to be recommended on 8mm. Sticky tape is quicker and cleaner, and the result looks much more professional.

Even so, it must be remembered that this sort of wipe is never used by professionals and it does tend to attract undue attention. Therefore it should be used with great restraint.

Fades More Useful

A more effective type of wipe is that seen in trailers when one shot sweeps straight into the next without any intervening black bar. In theory, this effect can be produced by tapering the end of one shot and the beginning of the next, and then sticking the two together with a length of transparent sticky tape. But it is extremely difficult to do this successfully on 8mm.

Fades are much more useful than wipes, but they cannot be produced with quite the same exactitude after the film has been processed. I mentioned some months ago that a commercial fading solution was no longer available, but since then I have come across the 4-oz. bottles marketed by Messrs. Cinephoto.

The procedure is to shake the bottle, fill a test tube with the solution and heat it to between 70° and 90°C. The end of the film is slowly lowered into the test tube and then

gradually withdrawn. Several immersions may be necessary before the bottom frame becomes opaque, but as you will be splicing on a length of black leader you need not wait until it is completely dark.

The number of immersions needed depends upon the age of the film, its condition, whether it is monochrome or colour, its original exposure, and, most important of all, the temperature of the solution. If it is cold, the action is extremely slow, and if it is too hot, it is far too fast.

Adequate tests must be made with strips of scrap film. (If this is done, it is, of course, unnecessary to measure the temperature.)

Fades made with fading solution seldom go to a true black. These fades have a purple tinge, but if a quick fade is followed immediately by a strip of black leader, the result is perfectly satisfactory.

All makes of film respond to the solution, but my experiments with Kodachrome seemed the most successful. The solution keeps indefinitely and can be used time and again with no loss of quality. Messrs. Cinephoto have had one bottle for fifteen years now and report that it still produces satisfactory results.

Positive Titles

It is much easier to letter black on white than vice versa, but the latter arrangement produces the more effective titles. So it is a good plan to draw or stencil titles in black ink on white paper and then film them on Gevaert positive stock (price 7s. 11d. for 50ft. of double run).

When this is developed, the lettering will appear to be in white on a dark—if not black—background. Gevaert will develop the film themselves for a further 3s., or the job can easily be done at home with Johnson's Contrast developer.

The official Gevaert formula is as follows:

G.208. Metol-Hydroquinone.

	B. Imp.	Metric.
Water (100°F. or 40°C.)	30 oz.	750 c.c.
Metol	35 gr.	2 gms.
Sodium sulphite, anhyd	2 oz.	50 gms.
Hydroquinone	90 gr.	5 gms.
Potassium carbonate	1½ oz.	30 gms.
Potassium bromide	25 gr.	1½ gms.
Water, to make	40 oz.	1,000 c.c.

Use the solution undiluted for 3 to 4 minutes at 68°F. (20°C.).

The film is pre-scored and so, after drying, it is simple to pull it apart.

The tungsten speed of the film is about Weston 5. No expiry date is printed on the carton because it deteriorates much more slowly than fast reversal or negative stock. It is made primarily for the purpose of printing copies and is unsuitable for ordinary filming.

Youngsters In The Picture

Our Family Album is a 50ft. monochrome film entered for my competition by Mr. Wilfrid Brown of Mitcheldean who uses a G.B. Bell and Howell Sportster. It contains some fine close-ups of eight-months-old David sitting in his high chair, playing with a pipe and other toys.

As these keep him fully occupied they provide the cameraman with pictures any parent would treasure. The only lighting seemed to be that provided by the windows, but as the baby was



Members of Triad F.U. (Nottingham) are engaged on an 8mm. colour production, *Spring Symphony*. We're not told whether it's based on *Spring Song*, the script published in our April issue. If so, they seem to have adapted it to their own requirements—which is all to the good.

in a shaft of sunlight, the result was very pleasing.

The outdoor shots, however, did not give such a happy impression because neither mother nor baby had been given anything much to do. If they had been shown occupied with each other, instead of gazing at the cameraman, the result would have been more effective. Alternatively, if father had filmed them through a window, without them knowing it, he might have secured some delightfully natural scenes.

Mr. Brown states that he is only a novice, but there is plenty of good material in his film. All he needs is a splicer to remove the shots that are not quite up to standard and to shorten a few of the others.

A splicer would have made the filming simpler, too, for he could have filmed all the titles at the same time and spliced them into their correct position afterwards. These titles were the first he had ever filmed. They were attractively lettered, but were not properly in focus.

A supplementary lens is essential if titles are to be shot at close distances and wide apertures with a fixed focus lens. You will find your camera instruction book—or the manufacturers—will tell you the nearest distance at which objects can be filmed at each aperture.

6d. for the *Guy* by Mr. P. A. West of London,

During their annual car trip to the Mourne country, members of Belfast Y.M.C.A. C.S. shot a comedy on 8mm. and 16mm. In addition, several of them took their own records of the excursion. Here enthusiasts of both gauges jostle for position for a scenic shot. A pity that with all this equipment there's only one tripod in sight—and that's being used as a unipod!



W.9, was awarded one star and a leader in this year's Ten Best. It runs to 125ft. of monochrome, and was filmed on Gevaert and Kodak stock. Both these makes can give pleasant results, but Gevaert stock is softer and browner, and so as a general rule it is undesirable to intercut it with Kodak.

The main title is most appropriately lettered on a pavement in white chalk, and the camera tilts up from it to reveal three young children begging money for their Guy. This is an original and very effective opening. The following shots include some very appealing C.U.'s of the little girl as she accosts passers-by.

Baffling

When she does at last succeed in stopping a man, the Guy winks at him and he runs off in alarm. Then the girl hurries off to buy fireworks with the money that has been collected—and the Guy watches her go.

In the evening the bonfire is lit and the Guy—apparently lifeless once more—is burnt. I found this very puzzling, and would have welcomed some explanation of how the Guy was alive one moment and a stuffed figure the next.

The second half of the film shows scenes round the bonfire and a very well photographed and edited firework display. But there is only an occasional M.S. of the children watching what is going on. I would have liked to have seen them setting off fireworks and jumping back in alarm, or to have seen their excited faces in C.U.

Well Edited

The film ends abruptly with a shot of the bonfire. It would have been more satisfying if we could have seen the children being dragged off to bed. It is as if Mr. West began by making a film about the children, and then changed his mind half-way through and used up the rest of his stock on the display.

The film is very carefully edited and there is also some skilful superimposition, but it would have been more satisfying if the children had remained the central figures throughout. The

photography is rather murky, even for November. On the other hand, the children were well directed and do not seem at all camera conscious. Altogether it is a most interesting film, and the editing is the best of all the entries I have so far received.

Another Package Film

Rural Lancashire—English Lakeland is a 280ft. 8mm. Kodachrome package film, photographed and produced by Sam Hanna for Brun Educational Films. It has to be projected at 24 f.p.s. and there are no sub-titles to explain what it is all about.

There are, admittedly, close shots of Wordsworth's grave, beds of flowers and signs pointing to Beatrix Potter's house and Windermere, but most of the film consists of meaningless long shots of scenery and houses.

Neither colour nor definition are entirely satisfactory. (What I imagined in one shot to be cattle later turned out to be people.) Camera movement is excessive and sometimes erratic.

Challenging Subject

On one occasion the camera pans right from a small island in a lake, stops suddenly, and then starts off again from its original position. I suppose the editor forgot to remove the faulty take, but surely he should not have overlooked the seventeen shots marred by red edge fogging.

English Lakeland is a challenging subject, but this film does not do it justice. An amateur might have used the travels of his family as a continuity link but this film has no people in it to arouse our interest and no theme to hold the isolated shots together.

It appears to have been shot off the cuff and then inadequately edited. I suppose the 16mm. version has a sound-track to explain the whole film. If so, it would be interesting to see the sound version to discover just how big a difference a commentary can make. Of course, if you know the places shown in this film you could supply a commentary yourself, and you would probably enjoy seeing these scenes again.

Proficiency Tests for Projectionists ?

By DENYS DAVIS

1st June. When we saw this year's Ten Best première the projection was all that could be desired. But what happens when the films go on tour? Are they as well presented as in London? Do the clubs take as much care over the advance preparations? I hope the report I have just received cannot be taken as typical.

A Colonial visitor made a special journey out of London to see the current batch of prize-winners last Saturday and took with him two English friends. Twice the sound failed, but the film continued—possibly because there was nobody in the projection box to stop it. Throughout the performance, this visitor tells me, the projector was off level; apparently nobody cared enough to slip a couple of pennies under the machine to true it up with the screen. *Floral Fantasy* failed completely because the record was out of sync. with the picture.

Clubs presenting shows of this nature have a duty to the general public, if not to the amateur movement itself. In this case all the people concerned were teen-agers—and undoubtedly young enthusiasts should be encouraged. But surely the time has come to demand a minimum standard of proficiency before the films are made freely available and before a charge for admission is made to see them?

The freehand placard outside this hall may have warned the initiated, but it was of little value as a danger signal to the visitor and his guests who had hired a car to drive over thirty miles to see the films. The audience dwindled during the show, but these three saw it through. Now they ask, "Can nothing be done to prevent a repetition of such bad showmanship, which may irreparably damage our movement?"

7th June. Potters Bar Newsletter contains some useful electrical notes. To determine whether the mains supply is A.C. or D.C. it is suggested that a bright object, such as a table knife or silver pencil, should be waved about in the air. The A.C. mains will produce a flicker effect—not unlike a projector running too slowly. D.C. will not produce a flicker, and so the projector transformer must *not* be plugged in.

If you are in doubt of the voltage, the writer suggests that the projector resistance or transformer should be set at its highest voltage

marking and gradually reduced until the pilot lamp appears normal. This, he suggests, is cheaper than trying it out first on the more expensive projector lamp.

9th June. Television's long-heralded special suite for the announcers still casts the odd shadow across the face during an evening's performance. Amateur films seem to cope with this difficulty successfully. For that matter, I have yet to see an amateur film with anything as bad as those jerky scroll titles that hiccup their way up screen after many TV shows.

Yet the little screen is worth watching for many novel ideas. *Down You Go* has offered a very novel diagonal wipe effect that is simple to copy. The little running legs painted on discs of cardboard under cartoon figures used for the credit titles of *Running Wild* might come in useful for holiday film titles.

10th June. People are very kind. They ring me up to give their verdict on shows that I cannot attend. Usually I jot down notes in case (as with the first entry this month) I want to include a mention in this Diary. So here are notes on another show which was held this evening.

Focus Film Unit—Scottish prizewinners—announced as first time in London, but it wasn't because Fourfold did it years ago. *Institute Français*—fairly full—many new faces in audience. Impersonal presentation—no-one on stage—intros. through mike. Projection excellent—curtain and lighting first class. Late



Canterbury A.C.S. F.U. ensure that no one criticises their projection standards. When an arc projector's in the box, screen brilliance worries are over.



Any arguments about projector steadiness? Sutton and District C.S. forestall them all with their home-made stand which, they claim, is perfectly rigid and capable of supporting any projector. 5ft. 7in. in height, the stand has individual leg adjustment for use on uneven floor surfaces. It is completely collapsible, and can be assembled in eight minutes. A club member constructed the whole thing for 15s.

start—at least ten minutes. Good applause. Enjoyable. Music bad. Equipment inadequate and choice poor. At least twice needle went into run-out groove and played there for several seconds. Last two films, equipment nearly died. Worst of all during the "Queen". Final comment: "Well really, and on her Birthday too!"

11th June. Speaking date tonight to spread the good word to a cycling club who want to make a film. Thoroughly enjoy the evening which goes with a swing, once the ice is broken. At first I have to contend with three or four rows of empty seats right down in the front. How much better it would be if the club officers always put out too few seats rather than too many!

When latecomers have to stand, or find their own chairs and set them out, it gives a comfortable "house full" atmosphere to the meeting. There are many tricks for making a hall appear fuller than it really is. A centre aisle, for example, replaces many empty seats. For summer shows—when audiences are understandably smaller—card tables might be borrowed from the Whist Club. Rows of little tables alternating with rows of seats give a Continental "summery" feeling to the programme, especially if cool drinks can be served during the show.

At one club that I visited several years back, I suggested that the hall they used was so big that their members were dwarfed by its size.

At that time they had the screen on the stage at one end and the projector in a permanent box at the other. Now they have both screen and projector on the floor set across the width of the hall so that the audience have to use one end of the available space. It is a much better arrangement, and it leads to better and more friendly discussions after each film.

16th June. A friend recently took three days away from his business to make a 16mm. film which has turned out remarkably well for all concerned. By that I mean that the technicians, the cast and the sponsors enjoyed the filming, the factory routine was scarcely disrupted and the financial arrangements were satisfactory to everyone. How was it done?

Slick System

My friend went to the factory several weeks ago to spy out the land. A script was written which would entail a minimum of camera set-ups and moving of lights. Three days were allowed for the filming, and each shot was scheduled in advance, with time left for accidents and delays. Wipes, dissolves and fancy effects were eliminated so that the sponsors could be handed over a straightforward job of work that would sell their product rather than draw attention to the cleverness of the filers.

The "cast" comprised eleven factory workers and three amateur actors who had appeared previously in club films and were known to be reliable. The lighting was hired and ready to switch on when the crew arrived. A "grips" from the hiring company, who stood by throughout the filming, was extremely helpful—perhaps because he only found out that the film unit was an amateur one during the second afternoon. From then on he enlivened tea breaks with stories of "bloobs" by professional 16mm. units with whom he had previously worked.

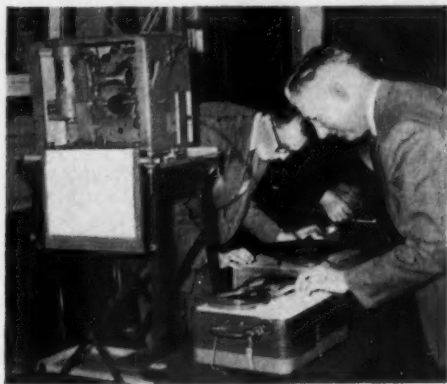
Simple Procedure

Perhaps the factor that helped most towards success was that my friend, the director, had previously visited the factory alone, and was the only person who could speak with authority about both the filming and the factory process. Indeed, the cameraman, two lighting chaps and the continuity "girl"—actually a man—only arrived on the set a few minutes before the first shot was filmed.

By the time everyone had warmed to the job, ten or more shots had been taken and a filming procedure evolved that stood everyone in good stead throughout the three days. The procedure was simple. During the first rehearsal, the camera operator, continuity and anyone else concerned could speak to the actors taking part. After the first rehearsal, any changes of position or "business" could only be suggested to the cast through the intermediary of the director, who thus was assured of complete responsibility. Advice coming from all directions could have resulted in complete chaos.

Filming was complete by 1.30 p.m. on the third day. Later it was found that seven consecutive shots had been spoilt by edge fogging but it was possible to replace these with "mocked-up" close-ups at home. Copies of the film have been sent to each of the company's representatives abroad while four copies have been ordered for this country, making a total of 26 prints. Permit me to congratulate my friend on securing an interesting film-making job that will pay for his hobby for some time to come—and for his friends' as well, if it comes to that!

21st June. I never can resist a good book, and tonight I found myself reading early instalments of my Diary. I find that I have written



Members of Rochdale and District C.S. take pains to ensure that the sound accompaniment at their presentations is as good as they can make it. Here they prepare the twin turntables and Grundig recorder for their annual open evening.

over 380 entries so far. Since each represents at least an evening spent on this hobby—and frequently far longer—it at least shows the time that some of us spend as adherents of the ancient craft of moving pictures. Which all goes to show that it is a jolly good hobby. But it is also a pastime which does not progress very fast. What I cannot decide is whether that is an advantage or a disadvantage.

22nd June. You might think that midsummer is a strange time to be setting up for a winter show, but that is what we are doing tonight. I believe that the physical business of running a show should be reduced to a minimum so that one's energies can be directed to getting in good films and then presenting them to the best advantage. Month by month, let us consider how it can best be done by a club that is, shall we say, going to run four or more shows for the public each year in the same hall. First, let us tackle projection.

Find a team of enthusiasts who will each specialise in tackling a particular job. Always use the same projector, screen, cables and plugs. It saves time if the projectionist knows in advance where the hall fuses are and where the key to the cupboard is kept.

For my gadget this month, I present for your approval four tintacks which I have just hammered into the floor. Two mark the front legs of a collapsible projection stand and two mark the position of a pair of chairs used to raise the screen above the stage.

Pin Guide

Here are a couple of extra tips. A black rectangle of cloth as wide as the screen and 2ft. 4in. deep on a spiral spring curtain hanger suspended from two eyelets let into the screen carrying box will provide a neat covering for the chairs mentioned above. Four brass paper-clips can be put into the main curtains to mark the corners of the picture so that the projectionist can line up approximately with the curtains closed. The clips are invisible by normal stage lighting but will shine brightly if the operator lines up without film in the machine.

Using a 3in. projection lens, it is also possible to work out the focus onto the screen itself by projecting onto the closed curtains and sharply focusing the gate onto the cloth. Then, by threading up and focusing again carefully on the screen itself, one can check how much the lens has to be moved to bring the picture into sharp focus.

In a future Diary, I shall have something to say about simple stage presentations. These take time to lay on and are often in rehearsal up to the last minute. A great deal of time is saved if the projectionist can set up without having the stage lights put off and, indeed, without opening the curtains at all.

Time Saver

I would not suggest that it is essential to follow this routine, but members of the audience do arrive anything up to an hour before the doors are due to open, and I always feel that the less they see of such advance preparations the better. Having roughly set up as I have suggested, the projectionist can have a final line up and focus check in two minutes instead of holding everyone up while the machine and screen are moved around.

Another great time-saver is to have a speaker lead permanently installed in the hall with suitable connections carried at all times with the projector. Just check for yourself how much time is wasted at every club showing in putting up and taking down the lead for the speaker. Nine times out of ten everyone gets filthy dirty doing it, steps have to be fetched, chairs moved and the lead itself never seems to be quite long enough.

Two of us spent this evening tackling all the points I have mentioned. Next time we are called upon to put on a show in this particular hall, we shall be all unpacked and lined up, with the screen in position, in under fourteen minutes. That's the time it took us tonight at the end of a very tiring evening: we checked it with a watch. And focus was spot on, too!

Public Show

By D. LEGGETT



The Treasurer remarked one evening that the club was flourishing, and in its normal healthy state of being broke; and that it was about time for us to employ the time honoured method of attaining solvency: a projection evening for members and friends, with free admission by programme only, price sixpence or one shilling each, obtainable from a club member or at the door.

There were moans but, as the Treasurer said, "You can't go rooking with an unloaded shot gun." We were not quite sure if the rooking referred to our audiences at these shows or to making films with unloaded cameras, but whatever his inference the Treasurer had his way. The film show went forward.

Now our theatre is but small and all the players in it are but shadows, and the audience if it is to be of any size must be individually less than shadows. However, they come, we gratefully accept their money, and they depart virtuous in the thought of another unpleasant duty gracefully performed.

Naturally our audience mainly consists of relatives and what few friends we possess who have no previous knowledge of our shows. These are supplemented by various children who expect a "Saturday-morning" programme for their sixpence; and highly intellectual characters attracted by the chance of seeing classics of the earlier cinema.

Our programme on this occasion started with a film aimed at satisfying the desires of all these

elements in the audience. We screened an old saga of the Keystone Cops. This carried us safely to the interval when we flogged salted peanuts and bottles of mineral as quickly as we could at extortionate prices.

The salted peanuts were trotted out first at the Treasurer's instigation. He is nothing if not a psychologist. The lemonade sold like hot cakes.

After the interval we reeled off one or two of our sound-on-film efforts. They were received very well in spite of the fact that they went through at 16 f.p.s. instead of 24, and that the sound failed. The younger element thought them slow motion Keystone adventures and laughed uproariously when the hero was bludgeoned to death. The intelligentsia recovered sufficiently to look intelligent. The relatives and friends were either embarrassed or greeted loved ones' appearances with "Look, Dad! There's our John! Don't he walk funny!", or similar loving cries.

It was during the final item that the trouble occurred. We had just started the second reel of a professional three-reel money-spinner when the screen began to belly and slacken like the mainsail of a clipper in a fitful breeze. A small child was rocking the boat. The child was driven off but the picture was now out of focus.

The projectionist was called on the field telephone which we use for house-to-projection communications. He was alone at the time and to answer the phone he had to take his hand from the inordinately full reel on the machine. The reel disgorged the moment he let go, and indiscriminately looped film around projector and projectionist. To save the day he switched on the second projector, the first having jammed.

This somewhat stupefied the audience, for it was rather like jumping five chapters in the middle of the book. Fortunately, most of them had read the book and they soon picked up the threads of the story and settled down. But unhappily the child now picked up the thread of the speaker cable, and found it could produce magnificent reverberations by gently tugging.

This caused an elderly lady to rise and start to leave as she was worried about the thunder frightening her cat. It was a pity that the projector lamp was accidentally switched off at this point. The audience couldn't really believe that the show had ended, but the old lady gave them a sorely needed lead. The row behind her got up and trooped out, giving forced wreathed nods and smiles to indicate their entire satisfaction with the entertainment. Unwilling to be left alone, the rest followed. We said nothing. There seemed to be nothing important to say.

The gate money—all of it—we used on replacing the reel of film that had been irreparably damaged when the projectionist had tried to extricate himself from the python coils of film. It was a week later that our Treasurer informed us that the club was in its normal healthy state of being broke. "Does anyone know how to run a whist drive?" he asked.

Next month: *On the Floor.*



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

LOADING 9.5mm. CASSETTES

Sir,—May I pass on a tip for loading 9.5mm. Pathe cassettes into Dekko or similar type cameras, given to me by Mr. Burgess, M.B.K.S., recently appointed technical adviser to the F.C.S.?

1. See that there is no slack film in the empty chamber of the magazine; any slack should be inched back into the supply chamber with the thumb before the magazine is inserted. If slack film is present, the take-up drive dog on the camera cannot rotate fast enough to absorb it while the camera is running, and the film eventually tightens up against the walls of the take-up chamber and jams at once.

2. When the magazine is inserted, the film gate should be closed, the inching knob held back with the fingers, and the release button depressed. You will find that by releasing the inching knob slightly, a few frames of film can be fed in, ensuring that the claws are engaging the sprocket holes correctly.

I have found that some Pathe chargers do suffer from the defect of slack film in the empty chamber; I recently inched one charger back four or five inches.

In my opinion these instructions should be inserted in every packet of Pathe 9.5mm. film made up in magazine form.

MAGHULL AND LYDIATE C.S. J. S. DINSDALE
(Hon. Sec.)

HOME (N.Z.) MADE

Sir,—For some considerable time my son and I—we are lone workers, using 16mm.—have been engaged in building our own S.O.F. recorder, and at last have achieved success—double bilateral track (couldn't aspire to more than two tracks, too tough!) which works fine. Found piano was the hardest to reproduce faithfully, but did it eventually.

The whole thing had to be built more or less from junk, as New Zealand is not the place where the type of gear we required is easily come by. Bits and pieces from equipment ranging from motor cars to cameras and microscopes were used on the trial and error principle. Very little accurate information could be got on the subject, so we had to learn the hard way.

Now that recorder and continuous printer have been completed, we are thinking—here is where you get a laugh—of stringing our film efforts together and letting them have a hurl at the Ten Best. Nothing venture, nothing win! Sounds a tall order, particularly since we have noticed that it is the cine clubs which make the prizewinning films, most of them being beyond

us as lone workers (our only club is A.C.W.).

Still, scenes of the New Zealand way of life could be interesting and entertaining if reasonably presented. Even if not up to Ten Best standards, our films might be of interest to other amateurs over there who may be contemplating building their own apparatus but imagine the difficulties too great.

Besides, the criticisms would no doubt help us, especially if adverse, to correct our mistakes, which I don't doubt would be numerous. We realise that a film is not just a stringing together of a lot of haphazard shots. And you have to have the other fellow's view, especially if the subject is one with which he is not conversant.

Wellington E.3.
New Zealand.

L. W. KNIGHT.

Salute not only to enterprise but the will—and the right frame of mind—to put it to use. Some of us get so intrigued with experiment and gadgetry that we tend to overlook that the purpose of it all is to help produce films. We hope we see your films, Messrs. Knight Sr. and Jr., and hope, too, that fellow experimenters may have the opportunity of finding encouragement in them.

Whether they get into the Ten Best is neither here nor there (but good luck, anyway): what matters is having a shot to get an outside view and find out how one matches up with others. The elect Ten are not wholly or even mostly club-made. Many are by groups of two or three workers, who give themselves a club-sounding name for the sake of convenience, and by individuals. And there couldn't be a better subject than one's own way of life.

HOLIDAY FILMS

Sir,—May I be allowed a few words of mild criticism of Mr. Denys Davis' "Ten Tips for a good Holiday Film"? It seems to me that Mr. Davis has overlooked the operative word "holiday", and particularly so in Tip No. 6 where he recommends using the whole film on one incident.

This would cease to make it a holiday film, which surely usually comprises a large number of comparatively trivial incidents in sequences of five or six shots. These, if well edited, can produce a really interesting film. In any case, it would be extremely difficult to choose one incident to film on holiday and it would need to be scripted beforehand.

What happens if something really good turns up in the last few days when either there is no film left for shooting or it wouldn't fit into the theme of the incident chosen for your holiday film? No, I am afraid that Mr. Davis' tip just wouldn't be possible for the very large majority of amateurs. (The second part of his advice, i.e., try not to give an impression of each day's happenings is, of course, very sound.)

I am also doubtful about Tip No. 7. I know full well that any criticism of the axiom about

using tripods is dangerous, but is it really possible to use a tripod continually for making a holiday film? In my experience it isn't. Some shots are better made without one. In any case, tripods are rarely high enough and are inclined to restrict the choice of viewpoint.

The remainder of the hints give excellent advice, particularly Nos. 3, 8 and 10. I would, in fact, go further with Tip 4 and say: cut out all long shots, particularly if you are using 8mm. ! But an exception could possibly be made for mountain scenery.

I think most amateurs do appreciate the excellent tips and advice they get from *A.C.W.*, but a holiday film must surely be a much more carefree affair than a carefully scripted film made at home with perhaps the Ten Best in mind. My holiday film will, I hope, be another record of happy days and incidents spent without too much worry !

NEW BARNET.

P. F. M. WILLIS.

PROJECTOR DESIGN

Sir,—Why is so much attention paid to projector styling yet so little to the film sprocket hole and claw? There must be hundreds of feet of film wasted in this country by people who are obliged to cut out good frames because of torn sprocket holes caused by the downward pull of the claw.

SOWERBY BRIDGE.

K. BIRKBY.

In our view quite as much attention is paid by designers to claw mechanisms and to sprocket hole dimensions as to styling: but in all questions of design there must be some compromise. For example, square hole corners are stress raisers: they should be rounded, but it is far more expensive to make and maintain a perforator with radius edges for a given standard of pitch accuracy. Again, the acceleration diagram of the claw path affects thrust on each hole, but reduced acceleration calls for a more expensive mechanism and for a longer dwell period, with less illumination on the screen in consequence. We would put damage to film as perhaps 95 per cent due to mis-handling and 5 per cent or less to claw and hole design.

PROJECTION DOOR

Sir,—Readers may be interested in the special projection door which I have recently constructed. It replaces the existing door between our hall and sitting room, thus enabling me during a show to use the hall as a separate projection box.

As will be seen from the illustrations, there are three ports, each covered by quarter inch plate glass on the front (auditorium) side of the door, and sliding hardboard shutters on the rear (projection) side of the door. The glass gives a fifteen per cent loss of light, but on experimenting with it only half way across the projection port, I found this loss to be practically unnoticeable.

The existing door and new door have interchangeable hinges. Two new sets of hinges were used, the existing pins being replaced by new ones, slightly smaller in diameter and turned over at the top, making them easily removable by lifting with the thumb.

Before a show, the existing door is removed by placing two quarter-inch diameter rollers under it, removing the pins from the hinges, and then sliding the door outwards on the rollers. The new projection door is then placed on the



The projectionist's view of the door described in the letter, "Projection Door", in column one. The loss of light which is caused by the quarter-inch plate glass is said to be almost unnoticeable.

rollers, pushed into position and the two pins replaced. This all takes only a few minutes, and the only alteration necessary to the existing door and framework has been the fitting of new hinges.

Being able to project from a separate room has numerous advantages, the main one, of course, being that the projector noise, normally loud from my Pathoscope Son, is not heard by the audience. When projecting, the left hand port in the door is used. The projector and stand are well over to the left-hand side, thus leaving plenty of room for people to get in and out of the auditorium, even while a film is on.

The use of the door greatly adds to the enjoyment of the film and has certainly justified the time spent in construction.

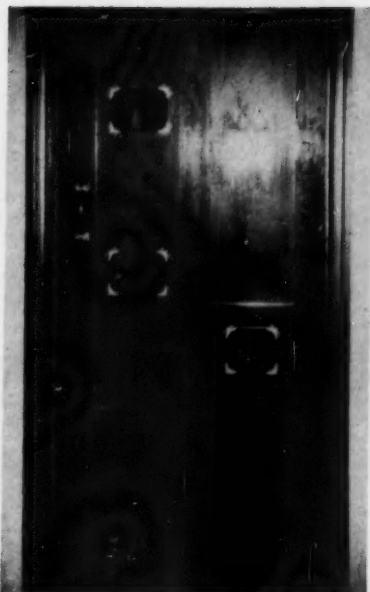
CAMBRIDGE.

MICHAEL MAITLAND.

SCREEN ILLUMINATION COMPARISONS

Sir,—It is with considerable interest that I have read the comments on 9.5mm. in recent issues. I fully agree with practically all that Mr. T. B. Sansom says. I have owned a Gem for several years, and the light output is equal or better than that of many 200 or 300 watt projectors.

My point is this. There are limits to which a picture can be blown up with a given wattage. Taking the professional screen as a standard, a four-foot beaded screen and a Gem projector give comparable results. Anything over this size and the whites tend to turn yellow. Mr. Sansom must not forget that the projectionist



The projection door from the other side. Right: one of the interchangeable hinges. Notice the pin, made easily removable by the turned-over top.



gets the best view of his film. The people sitting at an angle see a much dimmer picture.

Regarding my plea for a high-powered projector by Messrs. Pathescope, just try and imagine the picture that would be obtainable in a large hall with a lighting system as efficient as that of the Gem! Large public shows would not then be confined to 16mm. 9.5mm. would come into its own.

Our old pal, Centre Sprocket, refers to the size of the gate masks in the various projectors. Messrs. Pathescope are continually improving on their apparatus, in my opinion the smaller mask on the Gem is a great improvement. In the days when the 200B was the foremost 9.5mm. projector, a film that had had a lot of wear usually showed a considerable rainstorm down each side of the screen. Put one of these films through the Gem and it will not be noticed.

HAYWARDS HEATH.

A. J. BIRCH.

LARGE PICTURES WITH LITTLE LIGHT

Sir,—May I suggest that there is some confusion in the recent correspondence on large screens?

It is worthy of note that almost all the letters come from the projectionist and not the audience. The projectionist stands well back from the screen and therefore easily sees it as a whole. He stands close to the projector, and just as the projector beam always spreads at a standard angle, so the angle subtended at the projectionist's eye by the picture is constant, irrespective of distance. If one ignores auditorium "smog", the total amount of light falling on the screen is constant irrespective of distance (or size) of

picture. The projectionist, therefore, always sees the same amount of light spread over the same proportion of his angle of view.

In other words to the projectionist the only factors affecting picture brightness are: (a) the screen material (i.e., the amount and direction of reflected light); (b) the size of his eyes (to the extent that his eye is more than a pin hole the inverse square law will apply to the light reflected from screen to eye); (c) the degree of smog in the auditorium.

If the projectionist wants to consider picture brightness, he should tear himself away from his machine and place himself at a standard distance from the screen irrespective

of picture size.

You don't believe this? Well, try walking towards the screen and see how the apparent brightness varies. Or look at the exposure table in the August 1954 *A.C.W.* A light close-up requires about three times the exposure of a general landscape even though the actual light intensity is the same, i.e., even to a camera the question is (at least to a considerable degree) what total amount of light falls within a particular part of the camera's angle of view and not how intense is the light.

You will, of course, have noted that Mr. Wilson's audience comment comes from the back of the hall (which will tend to accentuate my point that the projectionist sees better and brighter pictures than the audience in front of him).

I imagine that Mr. Beastall's Odeon was very dark by 11.30 p.m. But he does not suggest that he sat at the front of the circle while the projector was in the box at the back. He should have done: after all, it's the front seats of the circle he has got to satisfy if he starts showing 8mm. newsreels in his cinema—or perhaps this is a little optimistic!—at least if they are in colour.

HARPENDEN.

G. R. BRANDON.

LOURDES PILGRIMAGE

Sir,—We are hoping to make a film of a pilgrimage to Lourdes which will be both a record of our own pilgrimage this year and also of interest to others to encourage them to go. Lourdes is a town in Southern France where, in 1858, a girl named Bernadette Soubirous claimed to have seen a Vision of the Blessed Virgin Mary. Since that time many people have visited the spot and annual pilgrimages are made.

Many cameramen have brought back shots of their stay there but as yet no one has produced a complete and co-ordinated film. The best I have seen was made two years ago by Fr. Copsey of Stratford-on-Avon. But unity is difficult to achieve because Lourdes is more a succession of activities than a homogeneous liturgy. There is no strict climax to the pilgrimage since each

day is complete in itself. There is a spiritual unity, of course, but that is extremely difficult to express in a film.

In my script—I should be grateful for any criticisms you may think necessary—I have tried to build this unity by showing typical people at home and then the same pilgrims at Lourdes taking part in the various ceremonies with their friends. I hope it comes off. I am sure you'll find some howling blunders. But better now than after the film is made. I look forward to your criticism with trepidation and am polishing up my humility to cope!

Four cameras will be in action, though we are still looking for more equipment. If any Catholic readers of *A.C.W.* were interested, I would be grateful for their help.

We plan to shoot at sound speed on 16mm. Kodachrome with the intention of making a copy. The necessary under-exposure of half-a-stop would then be cancelled out. Or would it? Is it necessary to synchronise cameras in any way, e.g., framing, exposure values or running speeds?

Another difficulty is that tripods at Lourdes will be almost impossible because of the crowds, so we are planning to use "single-sticks". What do you think of the idea? Of course, tripods will be used where morally possible.

Forgive the typing. I'm only . . . (I nearly wrote "an amateur," but quickly correct to) a beginner in deference to the amazing competence and efficiency coupled with genuine friendliness of the *Amateur Cine World*.

Every best wish and blessing on the work.

St. John's,
New Ferry,
Cheshire.

KEVIN D. DALEY.

We have adjured the Rev. Fr. Daley to go easy on the humility-polishing because, in fact, his script is a very good one and, if events conspire aright, a film of unusual quality should result. Regarding the technical queries, yes, if normal exposure for 16 f.p.s. is set and the camera is then run at 24 f.p.s., the resulting half-a-stop under-exposure will make the film suitable for duplicating. Unipods ("single-sticks") are commonly used and prove quite satisfactory. When several cameras have to be turned on the same film, it is very important to check that they have the same frame-line positions. It is also necessary to check the shutter opening angles and to ensure that the lenses are of similar optical efficiency.

CRITICAL

Sir,—About these criticisms of film judging standards and Mr. George W. Eves' letter (Aug.) in particular. Doesn't it all boil down to this: the critic does not happen to approve a particular choice and so he therefore demands "Judge them my way"? Rather high-handed, isn't it, on the part of those who have not seen the rejected films and who have not patiently sat through the entire entry?

Disgruntled correspondents would do well to try and emulate the tolerance always shown by *A.C.W.* (and particularly bear in mind the paragraph beginning "There is, of course, much to be said for both points of view" at the top of page 382). I should think our *A.C.W.* is the only magazine running a competition which does not warn off dissentients with the familiar "No correspondence can be entered into regarding this contest". On the contrary. I

suspect, Sir, that some of the carping—when it does not become a nuisance—must give you a good laugh.

I have been a very satisfied reader since 1936 and although I do not personally like every film selected by *A.C.W.*, I have faith in our *A.C.W.* and in its judgment. So far as Mr. Eves' suggestion is concerned, I am sure I am not alone in preferring the *A.C.W.* competition to be judged by *A.C.W.* and not by the clubs. Nor, I am sure, am I alone in thinking that the suggestion is a somewhat impertinent one.

LONDON, S.W.15.

OLD TOM.

Old Tom, that's right handsome of you! But honest criticism is neither a nuisance nor mirth provoking. If the critic feels so strongly about a thing that he is impelled to put pen to paper, his opinions should be listened to with respect—or, at least, with the respect which their validity warrants. The form which *A.C.W.* itself takes and the services it provides are in part due to readers' welcome suggestions.

With regard to film judging, we don't set up as arbiters of taste and judgment, but we do claim that a long experience and the unique opportunity of seeing more amateur films than perhaps anyone else in this country (complete films: the labs. see far more snippets than ever we do, of course) help us to view things in the right perspective.

MUTUAL CONTEMPT?

Sir,—The comments of Jim Jeffrey and George Sewell on the amateur's smug conviction of his own superiority over the professional are certainly justified. One young amateur recently told me, "Of course, you can learn a lot from professional films," and a few minutes later boasted (not confessed, mind you) that he hadn't been near a cinema for over three years!

But doesn't the pro. himself adopt a contemptuous attitude when he hears the word "amateur"? Perhaps he has more justification, but he still seems to ignore the talent the cine movement has produced. Incidentally, how many cases have there been of professionals encouraging an amateur who showed promise? LONDON, S.W.1.

JOHN O'BRIEN.



Ashford (Kent) F.U. members are using a Bolex H16 to make a recruiting film for the St. John Ambulance Brigade. Here the cameraman moves in for a close-up of the injured man's lapel badge.

NEWSREELS AS LONERWORKER LINK?

Sir,—I was a 35mm. projectionist when I bought my first copy of *A.C.W.* nearly two years ago, and after reading two further issues I was convinced that I ought to enter the field of amateur movie-making in 9.5mm. I interested two other people, but owing to a variety of circumstances the films we started were never completed and I must admit that had it not been for a tonic once a month in the form of *A.C.W.*, you would have seen my camera in the bargain list. But I am fully determined to keep on and make a complete film.

It has occurred to me that lone workers could secure a showing for their films and make very rewarding contacts by contributing items for newsreels to be assembled by cine clubs in their districts. What do others think of the idea?

GILLINGHAM.

R. GLADISH.

MAGIC

Sir,—You may be interested to learn that I am making a 9.5mm. record of the activities of the Bristol Society of Magic, introducing all of the members, many of whom are seen performing illusions. It will run to about 300ft., 180ft. of which has been shot. Informality is the keynote: the magicians are shown in everyday situations instead of in a stage setting. This gives a more magical effect to the tricks.

BRISTOL, 6.

RUPERT GILBERT.

I am a member of the British Society of Magic, associate of the Inner Magic Circle—and a member of the Cabot Cine Club.

A film on magic surely poses some nice problems, for the cine camera can so often duplicate—and surpass—the conjurer's legerdemain. For example, how can one be sure that in the case of card tricks it is the magician and not the cameraman who has fooled the audience? It would be interesting to know how the production works out.

WEATHER NOTE

Sir,—I am home on holiday from Brazil where I have been an enthusiastic cine worker for the past twenty years. During my visit I hope to see the Ten Best and film a lot of this country, although the present state of your weather is not conducive to good results! In Brazil we are much more fortunate, and conditions are ideal all the year round. Cost of equipment, which is very limited, is, however, high, and film stock of the leading makes is a fantastic price; but Italian and Japanese 16mm. stock is now coming on to the market at greatly reduced prices.

May I congratulate you on the "new look" of *A.C.W.*?

BEDFORD.

E. R. DYNES.

Good shooting weather or reasonable prices . . . for which will you opt? You can't have both.

TIED UP BY COILS OF KODACHROME

Sir,—I have had the most amazing response to my letter in the July issue (which, incidentally, I have not yet seen, since the magazine comes to me by surface mail). To date I have answered every correspondent and am now busy shooting the films asked for, though it will take time to shoot it all. The only snag is that

it is going to mean quite an expensive job as I shall have to lay out a considerable sum for Kodachrome.

I enclose P.O. for *A.C.W.* brooch-type badge.
Livingstone,
N. Rhodesia.
B. W. JANSON.

FREE COPIES

Sir,—I have for disposal copies of *A.C.W.* from Jan. 1949 to Dec. 1953 and shall be pleased to forward them to any reader who will cover the cost of postage. Should like to share the blessing of the grandest cine magazine, but first come, first served!

Best wishes for continued success.

HENRY A. CAPLIN.

72 Canterbury Road,
Worthing.

Captain, 1st Worthing Coy.,
The Boys' Brigade.

*Readers quite often generously offer free copies of *A.C.W.*, but we should particularly like to salute Capt. Caplin's gesture, for back numbers of the magazine have a market value and he could so easily have sold them in aid of the funds of the fine cause with which he is associated.*

GOOD SERVICE

Sir,—We have heard a lot recently about the shortcomings of 9.5mm., so I thought that it would be nice to give praise where it is due. I exposed a reel of 9.5mm. film over the Whitsun holiday and dispatched it to Messrs. Pathescope by the 12.30 p.m. post on Tuesday. The processed film arrived back by the 7 a.m. post on Friday morning, which means that Pathescope had it in their possession barely 48 hours, which I consider a remarkable achievement, seeing that my 16mm. colleagues wait anything from four days to a week before they see the results of their efforts.

POTTERS BAR.

J. L. BENNETT.

Sir,—I should like you to know of what I believe to be a record. I posted a charger of SS 9.5mm. film to Pathescope on Sunday afternoon. The film was returned by the first post Wednesday morning, having been in Pathescope's hands less than two days. No sprocket disease either!

LONDON, S.W.14.

MURRAY THOMSETT.

QUERY CORNER

Readers are reminded that free insertion of "wants" in Query Corner is limited to requests for amateur work.

Sir,—I am interested in underwater photography and am sure that somewhere among your wide readership there are enthusiasts who may be able to give, or who may seek, information on this almost untouched field. I have met with promising results, and am very keen to correspond with any who, like myself, are just feeling their way and would care to write and compare notes, etc.

Rigby Street,
Wooloowin, Brisbane,
Queensland, Aust.

H. RIGNOLD
(Under Water Research
Group of Queensland).

Sir,—I am a 16mm. sound worker and would very much like a British pen friend. My only link with our hobby is *A.C.W.* Thank you for a magazine which no other could ever come near.

6 Coolibah Avenue,
Kensington Gardens,
South Africa.

RONALD THORNTON.



Shooting Big Game with a 16mm. Camera

By J. O'NEILL PEARSON



The tree platform in Tsaro National Park (top) has been used by the author to obtain many of his shots of wild life. Centre and left: two frame enlargements from a film taken by the author in Nairobi National Park, showing a cheetah and lion and lioness. Above: warriors of the Masai tribe are usually intrigued by a camera, but here, apparently, they decided to turn their backs on it.

You have read about those extravagant shooting safaris in East Africa, the paradise of the rich sportsman—safaris from which the intrepid hunter brought back a lorry load of dripping heads and skins as evidence of his prowess. If he took a camera at all it was to record a series of moribund stills: hunter, rifle in hand, one foot resting on a recumbent lion or elephant.

No amount of arrangement could dispel the impression of still life. The animal was very, very dead, and the hunter as self-consciously posed as the subject of a Victorian studio portrait. Not so today. The hunter is far more likely to leave his rifle at home and return from his safari with several hundred—or thousand—feet of cine film as a living record of his experiences. Only the bloodthirsty few still demand their quota of stuffed heads.

Change of Heart

Various factors have combined to bring about this change of heart. After the war I think many were glad to lay down their rifles, and locally there was a tide of revulsion against the indiscriminate slaughter of game. The post-war jeep, the power wagon, and the small plane that could land on a hastily prepared airstrip brought hitherto inaccessible game areas within easy reach. Month-long weary foot safaris became things of the past. It was all a little too easy and very apparent that the game would have to be protected if it were to survive.

This led to the establishment of the National Parks. Vast areas were gazetted as game sanctuaries. (The two largest extend to 10,000 and 8,000 square miles.) Visitors are tolerated only if they leave their firearms at home and do not molest the wild life.

At the same time, to assist and encourage the genuine game lover and tourist, rough roads and tracks were bulldozed through the bush and lodges built where for a small sum one could find accommodation, the comfort of a hot bath after a dusty ride and a wood-fuelled stove to cook a meal on. Thus a big game safari was brought within reach of the ordinary fellow like myself who owns a reasonably rugged car and can fend for himself for a few days in the bush.

Thrills and Dangers

I first started big game cine photography some five years ago when the new precision Kodaks were appearing on the market and Kodachrome film became available out here. Under the brilliant African sun, colour is the perfect medium. Personally I never use anything else.

I soon discovered that hunting with a camera has all the thrills and dangers of hunting with a gun. If anything, the requirements are more exacting; certainly the rewards of a hunt are far more satisfying than any stuffed head over the mantelpiece could be. With a rifle you have to make an approach upwind and undetected.

The cameraman has sometimes to make his approach in the same manner, but in the case of dangerous game, more circumspectly. It is unwise to provoke a lioness, an elephant, a rhino or a buffalo when you are armed solely with a tripod.

On top of this are all the photographic considerations, particularly those of light and correct exposure. Unfortunately you can't tell an elephant to stand still while you walk up to him with the light meter, and exposure estimates at 50 or 100 yards range are tricky.

It is exasperating how often the direction of wind and sun conflict, and how the habits of big game seem to be maliciously opposed to all the basic principles of colour photography. Camera noise, too, can be a very real problem.



Some of the best results are obtained by laying in wait for the game near their favourite drinking places. This frame enlargement shows a mother elephant and calf approaching a lake for their evening drink.

Once you start the camera your presence will nearly always be revealed to the game, which may or may not react self-consciously, just like the normal human being. But often animals do not object to noise. I have once been charged by an elephant who I think only objected to the whirr, for he stopped directly I stopped filming. Perhaps they may move closer out of curiosity. But if they get a whiff of your wind they will move off like scalded cats.

Generally the smaller game, the buck and gazelle, the zebra, wildebeeste and giraffe can be found in the open at all times of the day. But not the big stuff. They seldom move far from cover and usually limit their movements to the hour of dusk and dawn. The first touch of hot sun sends them into cover to lie up in the coolness of deep shade during the day's heat, where the camera lens cannot follow them. So shots have often to be taken just after the sun has risen or during the hour before it sets.

By ignoring the film manufacturer's warnings I have secured some of my most effective sequences, particularly in the hour between 5.30 p.m. and sunset, which in the tropics falls very suddenly. The sunlight in that final hour has a soft, almost luminous glow that gives a warm brilliance to the scene, dispelling the



The telephoto, of course, is invaluable in big game cine work. It lends variety to shots of the same subject and helps the cameraman get shots like this with comparatively little danger to life and limb.

harsh contrasts and the heat haze that one has to contend with when the sun is high. At that hour there seems to be an expectant hush. The game is stirring out of its somnolence, coming into the open to stretch slack muscles, to look around, and, if there are young, perhaps to play.

The lion thinks about his dinner, and looks for a point of vantage from which to survey the menu—*hanche de zebra* or *cotelette de wilde-beeste*—or he courts his mate or frolics with his cubs. Now is the moment to start up the camera in a race against the falling light. Failure at this time comes more often than success.

Once I searched fruitlessly for three days for lion, only to come unexpectedly on a pride of twenty at the day's end, just beyond my fastest lens. Such an opportunity might not have occurred again for years—though in this particular case I was able to follow up at dawn and get some fine shots of a black-maned member of the pride and three lionesses with very young cubs.

Frustration

On another occasion I had sat all day by a waterhole waiting for elephant. The waterhole was surrounded by dense bush. About 4 p.m. my glasses picked up glimpses of an approaching herd. I saw the gleam of ivory, a shadowy bulk, an ear, the size of a barn door, flapping.

When first seen, the herd was perhaps 300 yards away. The light was perfect and I hurriedly checked my cameras, for elephant can move surprisingly fast and silently—but they didn't that day! I don't know what held them back; perhaps the wind had veered slightly to give them a suspicion of my scent. They took 2½ hours to cover those few hundred yards.

Then, as a deep shadow cast by a nearby hill relentlessly crept over the water, the herd suddenly covered the last few yards in a rush.

Within minutes there were over a hundred elephant splashing like kids in the water. Mothers chivvied their reluctant calves and half a dozen sham battles broke out among the young bulls. All this—and the light gone! It is disappointments like this that make the good sequences so hard to get and so rewarding. Only a combination of hard work, patience and luck secure them.

Lion v. Car

Most filming is done from the car. I have two methods. Sometimes I choose a likely place (waterholes are the best), set up the camera at a vantage point and prepare for a long wait. But more often I go seeking out the game by car with a keen pair of African eyes beside me. It is a curious fact that the bigger game accept a car as just another animal. Lion, for instance, ignore its presence completely.

All the same, when approaching very close,



Another of the author's frame enlargements. The broken horn of this waterbuck is probably the souvenir of a savage fight.

say 10 or 15 yards, it is advisable to be in a closed car. Recently on a main road a big male lion attacked and overturned a 10 h.p. car, but this must be considered as an exceptional *tour de force*. It always requires nice judgment to estimate how close you can drive before disturbing the game. It generally moves off, and only very occasionally takes offensive action.

Rhino have a particularly truculent disposition and may sometimes have a bash at the vehicle. Taking avoiding action on a bumpy, pot-holed track with 1½ tons of charging rhino in hot pursuit can be exhilarating, but is costly to the suspension.

When the going is too hard for the car one may have to resort to a stalk, though only after careful consideration. It is definitely unwise and sometimes foolhardy to blunder about unarmed in bush country, especially with your attention focused on a distant quarry and on the technicalities of filming it. Once I was busy stalking a baby elephant calf when its mother suddenly appeared from behind a tree to see me off. It was very alarming and, abandoning the camera and tripod to be collected later, I

A dramatic shot taken in Amboseli National Reserve. 19,500ft. Kilimanjaro towers above the clouds in the distance, while a solitary giraffe breaks the foreground skyline.

fled to the car and managed to drive off a short length ahead.

Another time I was trying to get a shot of giraffe, and ventured away further than I intended from the car. I walked round a bush and almost collided with a rhino's back-side. Luckily the rhino did not detect me and as silently as possible I withdrew. Such incidents teach one caution!

Lion present their own problems to the cameraman. They *seem* easy subjects because you can drive so close to them. They don't associate cars with human beings. A car is merely a large, harmless object, unfit to eat, and therefore to be left alone. So far, so good. You set up the camera and wait for action—for the lion are probably lying down in the shade of a thorn tree with only the tips of their ears visible when you find them.

Lazy Beasts

But action is the one thing an honest lion abhors. Only the pangs of an empty belly or extreme discomfort will stir him into it. He is quite content to snooze right through the day while you sit and sweat the hours away under the pitiless African sun. Perhaps as the sun moves he may shift his position a few yards. You let rip with the camera for a few feet—but he is already prone in the grass again. The ticks irritate, he rolls over on his belly to scratch, squats on his haunches to yawn into the camera and then—he lies down again. Finally, you drive off in disgust.

No, to find action it is best to rise half an hour before dawn and drive around. The odds are still against you, but you may be lucky and find a lion on a kill. Circling vultures may lead you there. Now you wait impatiently for good light. It comes quickly; by 7.15 a.m. it is satisfactory for colour, and maybe you get some good shots as the pride snarl and crunch and tear at the flesh.



But you have to be quick. The sun is warming up rapidly and the lion move off. They may drag the carcase with them into cover. If they leave it, hyenas, jackal and vultures soon come to pick the bones bare.

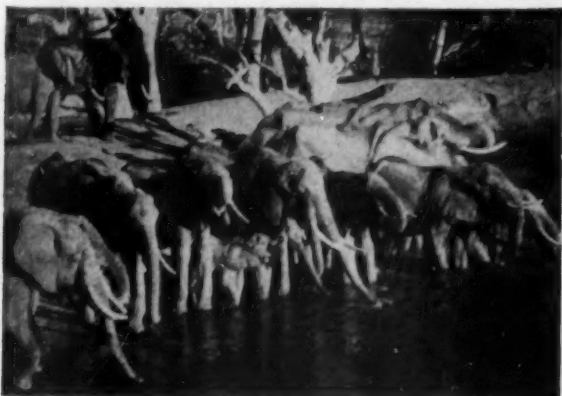
When filming from the confined space of a saloon car the chief difficulty is to keep the camera steady. I have fitted metal brackets on which I can mount a pan and tilt head to the front doors. Experience shows that it is essential to be able to bring the camera into action instantly. You motor for hours around the park and then suddenly come upon an exciting scene: It is then that the first half minute counts. If you are going to fiddle about with adjustments the opportunity will invariably be lost.

Dangerous Dust

I use the new Pathe Webbo M camera. Its direct vision viewfinder gives an immediate and continuous check on correct lens, focus and aperture, one of which can easily be overlooked in the excitement of the moment, despite careful drill. Dust is one of the greatest bugbears in Africa. But how often, with other cameras, have I forgotten to remove the snug fitting lens cap!

I have a zoom and 2in., 4in., and 6in. telephotos. And for small animals and birds I have

(Continued on page 494)



One of the author's shots taken from the tree platform shown on page 458. Elephants crowd down to the water's edge at dusk, and the cameraman frequently becomes involved in a nerve-wracking race against time. Usually it's a case of plenty of light and no elephants, or no light and plenty of elephants!



Spots are well to the fore in Wimbledon C.C.'s new 8mm. production, *Dr. Dil. Emma*. Left to right: actor, cameraman, continuity girl and director.

ODD SHOTS

Spotlight on Spots

By GEORGE H. SEWELL, F.R.P.S.

Spotlight on Spots. We have been working in most difficult conditions. Sometimes we were in a tiny congested cabin on a motor vessel, sometimes in the open spaces of the engine-room where the nearest place for a lamp was twenty feet from the action, sometimes hemmed in within a close network of pipes and moving parts.

With the exception of a photoflood used as a "practical" in a cabin light, and another one held in a "basher" to light the interior of an open cupboard, lens-type spotlights have been used for all of the lighting. Now I am more than ever convinced of the value of this form of lighting for filming where the necessary amount of current is available.

The superb results obtained by the lighting cameraman bear out my argument. With a spotlight you can place your light exactly where you want it in the scene. By 'spotting' or 'flooding' you can vary its intensity; you can cut down the intensity in regular steps by inserting 'wires' (cut out rectangles of 'Windolite' or similar material) in the holder in front of the lens; you can light a dark object very strongly and yet shield the light from an immediately adjacent light object by means of a barn-door fitting on the lamp unit.

The same barn-door can often be used as a 'nigger' to shield the camera lens from unwanted rays from a lamp used to backlight a subject. The directional form of lighting helps you to get texture and interest into your subject.

On the other hand I consider the photoflood or pearl lamp held in a reflector fitting to be a wasteful piece of apparatus of doubtful efficiency. While the spotlight can project a patch of high intensity light for a long distance the light from a reflector unit decays in accordance with the inverse square law; so that to obtain high intensity you have to use a large number of lamps, or put fewer lamps too close to the subject, or employ a very large lens aperture, all of which contribute towards the half-cooked porridge effect of so much amateur interior lighting.

Not So Fearful a Bogey

The problem of getting sufficient current for your lighting has been made such a bogey that most people regard anything other than photofloods as impracticable. Certainly a 275 watt photoflood has the actinic output of a 500-watt incandescent lamp burning at normal voltage, but if the latter is in a spotlight unit you can put the light where you want it without wasting inordinate quantities on the unwanted surroundings. In the long run you may use very little more current to get much superior results.

For example, if you have three 500-watt spotlights on a 230-volt circuit they take a total of about 6½ amperes, and you can light two or three figure scenes with the assistance of one or two photofloods to eke out the backgrounds and dark corners. Even the somewhat ambitious outfit of two 2kw spots, and one 'pup' (500-

watt spot), would take less than 20 amperes. Most houses possess two or more power sockets on separate circuits, each capable of passing 15 amperes of current.

Close-ups for Character. I am often struck by the fact that characterisation in amateur films is much too broad and generalised. It frequently looks as if the director told the actor, "Go from A to B, do so-and-so, and then come back to A" and the actor has done just that and nothing more. There is no elaboration, no finesse, none of the little touches that give character to the incident.

Sometimes the action itself gives little opportunity for acting but minor details can make the point. For example, you see a fellow sit down, take out a cigarette and light it. The manner in which he draws on that cigarette can tell us a lot. A heavy 'drag' with flared nostrils and somewhat fixed gaze can convey an impression of relief after intolerable strain, or apprehension about difficulties to come, depending on the sincerity and ability of the actor and the visual context of the scene.

In the early stages of a film you can show an audience a mannerism which indicates a particular mental state of a character, e.g., a man brushing back his forelock when he is worried. Later in the film a quick glimpse of the mannerism will show his mood at once. Nearly all these indicative details call for the use of big close-ups.

Revealing. I awarded it a cup in the Slough Arts Festival film contest, *Ut Proficias* is its name. It is on 16mm., is in monochrome, has a tape accompaniment and tells you about Abingdon School. Masters and pupils collaborated to produce one of the most satisfying non-professional films I have seen for quite a while.

The treatment is modest but had been written with a knowledge not only of the subject but of how to transfer it to the screen. There was real direction, and some beautiful set-ups and compositions which purposefully carried on the story. Gay and serious things were happily played against one another. I felt I had really learnt something about the school and the people in it. If Abingdon is willing to lend the film, I advise club secretaries to book it.

Bad Design. Some designers of animated viewers seem to forget that the equipment will more often than not be used for editing, and that the user will want to draw short lengths of film through them. The other day I was using a German instrument of first class quality and finish, with outstandingly good definition,

and which is sold with an associated low-g geared rewind. So long as you are content to wind film through it continuously it behaves admirably, but, as soon as you stop winding, there is nothing to keep the film in focal plane in the gate, while the so-called "punch" for marking the edge of the film is a puerile piece of nonsense.

Worst of all, I discovered the top and bottom lines of some titles were missing. Then I found that, though the block of lettering filled the screen rather more than I like, all the lettering did in fact come well inside the frame margin. The viewer was cutting off a considerable portion of the picture all round.

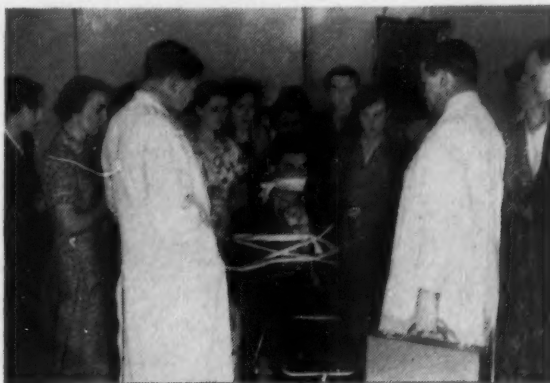
This is indefensible, as it may lead to the inclusion of frames in the film containing undesirable features around the screen margin. It seems that even our efficient friends, the Germans, can sometimes be guilty of a thoroughly bad bit of design!

Old and New. Recently I supplied an illustration for "Together in Theatre," a new book by Robert Newton, the well-known actor. It contains advice intended for amateur dramatic societies which applies equally well to cine clubs.

Here are a few extracts: "We might look for a moment at one of the most delicate relationships that occurs within an established group—that between the 'old hand' and the headstrong newcomer. We must begin by going back a few years to a time when the old hand was himself adventurous . . . With the passing of the years the sense of adventure diminishes . . . This is the beginnings of stagnation.

"The headstrong newcomer now appears on the scene bringing with him some of the old hand's former spirit of adventure and enthusiasm. He soon discovers that the group is dominated by the old hand and his contemporaries . . . their argument being that they are both experienced and technically proficient and that their audience will be disappointed not to see them in successive productions (For 'audience' and 'productions' read 'judges' and 'competitions' in the case of cine societies. G.H.S.).

"Further, the newcomer's enthusiasm springs



Focus F.U. shot 900ft. of H.P.3 during eight weeks' work on their latest production, *Judgment in White*. The film takes its title from the scene shown here.

largely from a zest for new forms, about which the old hand and his clique are indifferent . . . To condemn the complacency of the old hand or the impetuosity of the newcomer would only aggravate the conflict. Far better begin by being aware of what actually is; the old hand to be aware of the full circumstances of his stagnation; the newcomer of his enthusiasms.

"The old hand may recognise that his original purpose has drifted into policy without purpose, that he resents the *elan* of the newcomer's enthusiasm . . . The newcomer may recognise in turn that he has been unaware both of the old hand's former enthusiasm and of his present technical accomplishment . . . Further he may recognise his inability to contribute towards a mutual purpose, until his own enthusiasm induces immediate creative activity in place of the spinning of ideas . . . The old hand must associate himself with the newcomer and with whatever may be his immediate task.

"The newcomer must be aware that his immediate task may be one of training . . . and that, because his training is being executed in association with the old hand, it can be an immediate expression of purpose in action . . . A solution of the conflict between the old hand and the newcomer does not necessitate violent action."

Real Life Subjects. The annual rally of evening students of Goldsmiths College in London provided an eight-hour feast of events illustrating such widely varying activities as badminton, puppetry, speech training, debating, ballet, music and film production. What a fine subject for a film these activities

would make ! I am not thinking of a day-in-the-life-of approach but of some attempt to show now the desire for self-expression is being satisfied by all kinds of people. And this subject exists in every community where there is the equivalent of a Polytechnic.

Motes and Beams. Some of the members of the club competing in a film contest sounded most learned. They had all the jargon and adopted an air of benevolent condescension towards films submitted by other clubs. But when all the criticisms had been read out, it was noticeable that the contribution from this particular club was one of the least useful. There seems to be a moral in this somewhere.

Gloom to Gladness. I am feeling very bucked. A most intelligent and successful film maker sent me the outline of his proposed new film. Like some of his previous work, it was "dramatic", which means to say that it dealt with the less cheerful aspects of life. So, knowing that he glories in difficult problems, I told him that it would be much more difficult to make a film that was a "happy" film, a film that would send his audience away feeling gayer and more pleased with life than when they went in.

To my joy he accepted the challenge and sent me an outline for such a film. It is not merely a superficial record of a happy family, or even a lightweight comedy; but a serious study of human beings. Desperately difficult to do, but even if he does fail, he will go down with colours flying in a good cause. We could do with many more such films, even in the professional cinema.

WHERE TO SEE THE 1953 TEN BEST

PORT SUNLIGHT. 23rd Aug. at 7.30 p.m. Presented by Port Sunlight Photographic Club at the Gladstone Hall. Tickets 1s. 6d. from F. Barnett, Lever Bros., Port Sunlight Ltd., Port Sunlight, Cheshire.

BLACKPOOL. 1st Sept. at 7.30 p.m. Presented by Blackpool Amateur Cine Club at the Imperial Hotel, North Promenade. Admission by programme 1s. 6d. from G. T. Purdy, 157 Lytham Road, Blackpool, Lancs.

HAYWARDS HEATH. 1st Sept. at 8.00 p.m. Presented by Haywards Heath and District Amateur Cine Society at Sussex Hall. Admission by programme 2s. from Alan's (Hairdressers), South Road, Haywards Heath.

SUTTON-IN-ASHFIELD. 3rd Sept. at 7.30 p.m. Presented by Ashfield Cine Club at Church Hall, Morven Avenue. Tickets 2s. from H. L. Twidale, Outram Street, Sutton-in-Ashfield.

LONDON, N.14. 4th Sept. at 7.15 p.m. Presented by Sovereign Pictures at the Community Centre, Green Road, Southgate. Tickets 2s. from Miss M. Soule, 68 Farndale Avenue, Palmers Green, London, N.13.

PORTSMOUTH. 8th Sept. at 7.30 p.m. Presented by Portsmouth and Southsea Film Unit at the

Chamber of Commerce, Commercial Road, Portsmouth. Admission by programme 2s. from H. Eccles, 187 Chichester Road, Portsmouth, Hants.

PRESTON. 10th Sept. at 7.45 p.m. Presented by Preston and District Cine Society at the P.S.A. Schoolroom, Lancaster Road. Admission by programme 2s. from S. Hayes, 24 Greyfriars Crescent, Fulwood, Preston, Lancs.

BRIGHTON. 13th Sept. at 7.30 p.m. Presented by Sussex Film Society at the Union Church Hall, Air Street, Brighton and at **WORTHING.** 14th Sept. at 7.30 p.m., The Court Room, Town Hall. Tickets 2s. 6d. from L. & V. Williams, 13a Western Road, Hove, Sussex.

NORTHAMPTON. 16th Sept. at 7.30 p.m. Presented by Northampton Film Society at Carnegie Hall, Central Library. Tickets 2s. 6d. from F. Hardwick, 42 Beverley Crescent, Northampton.

CROYDON. 18th Sept. at 7.30 p.m. Presented by Croydon Cine Club at the Community Centre, Thornton Heath Pond, London Road. Tickets 2s. from R. C. Booker, 25 Lancing Road, West Croydon, Surrey.

SLOUGH. 22nd Sept. at 7.30 p.m. Presented by Slough Film Society, at the Central Hall, High Street.

Tickets 3s. reserved, 2s. unreserved from Miss J. Weedon, 11 College Avenue, Slough, Bucks.

NOTTINGHAM. 23rd, 24th Sept. at 7.30 p.m. Presented by Nottingham Amateur Cine Society at the Y.M.C.A., Shakespeare Street. Tickets 2s. from R. E. Fell, 83 Charlbury Road, Nottingham.

SOUTHPORT. 23rd, 24th, 25th Sept. at 7.45 p.m. Presented by St. James Film Society at St. James Memorial Hall, Lulworth Road, Birkdale. Tickets 2s. 6d. from Messrs. Kay & Foley Ltd., 249 Lord Street, Southport, Lancs.

ISLE OF WIGHT. 27th Sept. at 7.30 p.m. Presented by 9.5mm. Cine Circle No. 8 at Oddfellows Hall, High Street, Ryde. Tickets 1s. 6d. from William H. Coombes, 18 Hope Road, Elmfield, Ryde, Isle of Wight.

NEWCASTLE. 29th, 30th Sept., 1st Oct. at 7.30 p.m. Presented by Newcastle Amateur Cinematographers Association at the News Theatre, Private Cinema, Pilgrim Street. Tickets 2s. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.

BLACKBURN. 30th Sept. at 7.30 p.m. Presented by Blackburn Arts Club at the Lecture Hall, The Public Hall. Tickets 1s. 6d. from P. W. Gerard, 3 Geddes Street, Fencliffe, Blackburn, Lancs.

Prizewinning

Newsreel



Liverpool University Film Unit was formed about two years ago, when three of us—Dick Williams, Alan Frost, and Alan Golding—decided to make a permanent record of student activities. We call our newsreel "Sphinxreel", as the emblem of the Guild of Undergraduates is a sphinx. Our tie bears a sphinx, our magazine is called *Sphinx*, and two stone sphinxes face each other over an archway in the quad.

When we were invited to make a film of the University's Panto Week, we realised that the first problem would be to show an outsider exactly what Panto Week is all about. Actually it is an annual event held to collect money in aid of some worthwhile charity, and it includes such activities as dances, a jazz concert, a revue (called "Pantopera"), stunts and rags in the city, and a big parade through the streets.

We decided that Sphinxreel No. 2 would simply be called *The Story of Panto Week*. Dick Williams would be in charge of photography and all the technical side, Alan Frost would help with the camerawork and edit the film with the help of other members of the unit, and Alan Golding would be in charge of the production and keep a tight check on the budget. Pip Jones would do the commentary, and other members of the unit would be called in later, as they were needed.

By reason of its subject, the film had to be a mixture of documentary and newsreel styles. A rough script was obviously needed. This was left to Alan Golding, who decided to use a flash-back technique. First the film would show a mock football match in fancy dress in the town and then explain the whys and wherefores of it. The rest of Panto Week, day by day, would follow.

Pip Jones, the commentator of *The Story of Panto Week*, prepares for a recording session. No script? No, Pip insists on delivering his commentaries spontaneously, though he studies the film thoroughly in advance.

Few newsreels have ever appeared among the Ten Best winners. Here members of Liverpool University Film Unit describe how they achieved the thorough coverage of their subject that put *The Story of Panto Week* among the Big Ten of 1953. The two frame enlargements above show, left, Mrs. Braddock making notes on the entries for the fancy dress parade and, right, part of the procession on its way through the streets of Liverpool.

In 1953 we were collecting for cancer research and we obtained permission to go to the Radium Institute and film some of their work. This was straightforward documentary, and so we were able to plan it quite carefully.

Our introductory sequences, then, would show the fancy dress football match, the working of the committee responsible for Panto Week, and the work of the Radium Institute. From then on we would use newsreel methods for the rest of the film, since we should be on the spot at every important event. Only a ballet sequence from "Pantopera" was specially arranged for filming.

We went through the Panto Week programme





"I'm only here for four minutes" is Bill Kerr's usual opening line, but when Liverpool University students kidnapped him (left) he hardly had time to get the words out of his mouth. Right: everyone goes crazy during Panto Week. This shot is from the lively opening sequence.

to decide what to film and drew up the following list:

1. The arrival of the jazz band at Speke Airport.
 2. The jazz concert at Liverpool Stadium.
 3. Behind the scene activities in preparation for "Pantopera", and the ballet sequence specially filmed separately.
 4. Stunts in the city (e.g., the kidnapping by students of comedian Bill Kerr).
 5. Panto Day itself; all the morning activities we could film, followed by the big city parade.
 6. The final dance after the parade.
- We would finish with a last glimpse of the committee responsible for the Week.

We were working on a maximum budget of £100. We wanted to use at least 70% of the stock we shot, and consequently we put in some shots which we didn't really consider good enough. Moreover, as we were working in newsreel style, shots which we had only one chance of taking had to go in if they were essential to the film. Later our film was bought by the Friends of the Radium Institute and they insisted that we included several shots which

we were frankly ashamed of, but which they considered necessary.

Our Panto Committee took care of most of our non-filmic problems and arranged such things as special police passes on our transport on Panto Day and permission for us to film from the Town Hall balcony. We started work about six weeks before Panto Day, which is in the second week of February.

We decided to shoot at 24 f.p.s. on Ilford Negative Stock. This meant that the final print would have a D.I.N. sound track, with a consequent greater loss of treble than is experienced with S.M.P.E. tracks. However, we felt that the ease with which optical effects could be made would more than compensate for this.

Light—or lack of light—is often a problem with newsreel work, especially during winter. We met Harry Gold, the jazz band leader, at Speke Airport in 30ft. visibility fog, and nearly lost him in H.P.3 at f/3.5.

Later, at his concert in Liverpool Stadium, "meteorological" conditions were just as bad. The exposure meter would not register, so we crossed our fingers and shot at 16 f.p.s. on H.P.3. Incidentally, when this sequence came

A PAGE FROM THE EDITOR'S NOTEBOOK

Shot No.	Description of Shot.	Time.	Notes.
1. L.S.	Exterior of Radium Institute ...	4½ sec.	Nine frame lap dissolve to shot No. 2.
2. M.L.S.	General scene in a ward, two nurses ...	4½ sec.	
3. M.L.S.	As shot No. 2 with doctor and a nurse ...	6½ sec.	Same ward from another angle, with different people, suggesting another ward.
4. M.C.U.	Ward sister and baby ...	4½ sec.	
5. M.S.	2 radiotherapists at control panel of a deep X-ray unit.	1½ sec.	
6. M.L.S.	As No. 5 showing the whole control room ...	6½ sec.	
7. M.S.	Rad'ist. Pan L. with her to treatment room door. She passes through door and helps doctor get patient ready.	22½ sec.	The end of shot No. 7 is matched with the beginning of Shot 8. By cutting on action, it appears that the whole process of preparing the patient is shown, whereas only the end and the beginning are actually seen.
8. M.S.	Continuation of 7 ...	7 sec.	
9. M.S.	Rad'ist operating the control panel ...	9½ sec.	
10. M.S.	Radium mould room. (Cut as doctor reaches patient.)	3½ sec.	
11. M.C.U.	Doctor fits radium mask over patient's face...	6½ sec.	Cut on action to opposing angle shot.
12. M.S.	Female technician sitting at radium loading desk.	5½ sec.	
13. C.U.	Inscription on desk: "Desk presented by Liverpool University 1938".	3½ sec.	
14. C.U.	Loading radium needles into moulded mask	8½ sec.	
15. C.U.	Inscription on desk ...	3½ sec.	
16. C.U.	Architect's model of new research centre ...	16 sec.	



Plenty of variety maintains audience interest. These frame enlargements from *The Story of Panto Week* show (top left) an entrant in the fancy dress competition advising all and sundry to "Keep Death off the Roads"; (bottom left) a model of the Radium Institute building which the money collected by students will help provide, and (above) an appreciative onlooker watching the students' band marching through the streets.

back from the labs. we found that the lens of the Victor 3 camera was out of alignment, but this was quickly rectified.

The Radium Institute sequence was planned in advance, though it was considerably altered as we went along. We had to observe medical etiquette and could not show the faces of the patients. In one sequence, a shaped mask containing radium needles was shown being placed on a patient's nose. The "patient" was actually one of the laboratory technicians, and his slight camera shyness made him look suitably nervous of the mask.

The commentary described the work of the Institute throughout this sequence, which in its final edited form appeared as reproduced on the opposite page.

The "Pantopera" ballet sequence was adapted from the original so that although we could show only a minute of it, it was possible to

make it self-contained. It was shot at $f/1.5$ and two takes of each shot were made with adequate overlapping. The final shot incorporated a track for which we used a rather drunken bar-trolley, but it gave us the effect we wanted. The only snag is that the dancers do not stand out sufficiently against the mid-tone back-cloth.

We used three main camera angles on this sequence, which shows a simple routine by the two leading dancers of the show. First came a high angle long shot, showing the whole stage, then a close shot of the dancers' feet, with the camera following their movements, and finally the tracking shot mentioned above. As the camera tracks forward to a medium shot position, the music fades out and the applause of the audience is heard.

Authentic Kidnapping

When we filmed comedian Bill Kerr being kidnapped, we ran into difficulty with the police. However, their presence served to add unexpected authenticity to what we had intended to be a rehearsed sequence. The kidnapping of Bessie Braddock was no less fun. She is a great character, and was so interested in the unit that she welcomed the chance of accompanying the unit while it was filming the procession.

This was all the more remarkable considering the way in which we introduced her in the film. Over a shot of a crowd of students tugging at something apparently wedged in a narrow passageway, the commentator gives encouraging shouts. "Come on," he cries, "All together, heave!" With a mighty rush the students tug Mrs. Braddock into view, hustle her into the nearest vehicle and whisk her off to judge the fancy dress parade.

Filming the procession with two cameras was no small task. Dick Williams, Alan Golding and Pip Jones travelled about in a Land Rover displaying a Liverpool City Police



Members of Liverpool University F.U. on the Land Rover which helped them cover the procession. The girl in the photo still remains anonymous. Attracted by the Land Rover, she was invited aboard, and was swiftly voted "Staff Welfare Officer".

Pass, keeping in telecommunication with Alan Frost, who was on the back of a float which had to stay in the procession. One of Dick's achievements was to delay the Lord Mayor of Liverpool's traditional speech to the students while he reloaded his Keystone A12 camera in the main foyer of the Town Hall!

Of the 1,000ft. of film shot, 650ft. were used in the final version. Editing was considerably eased for Alan Frost by the fact that scripted sequences had been shot with a considerable overlap and with continuity links in mind. Establishing location shots were taken, together with several "cut-aways" of crowds, and these proved invaluable.

Editing on Paper

No elaborate equipment was used for editing. As the prints arrived back from the labs., they were projected on our Bell and Howell 601, and we made notes of each shot, recording length, whether L.S., M.S., C.U., etc., location, people appearing in it, quality of the picture, and direction of movement.

This took a great deal of time, but Alan Frost was then able to make a rough editing schedule on paper and cut the cutting print to this. He projected the film before members of the unit, and after a few suggestions had been incorporated, we all felt happy about the result.

The negative was cut to match the edited cutting print, and here we found Ilford's edge numbering a great boon. When the titles and optical effects had been spliced into the negative, all splices were remade with a small-overlap negative splicer. A recording print was struck from this negative.

This print was then shown to our commentator, Pip Jones. Pip always refuses to read a script, for he prefers to deliver his commentaries spontaneously—a highly unorthodox procedure which could so easily prove disastrous were he to misjudge his timing. But he saw the film no fewer than twenty times before making his recording.

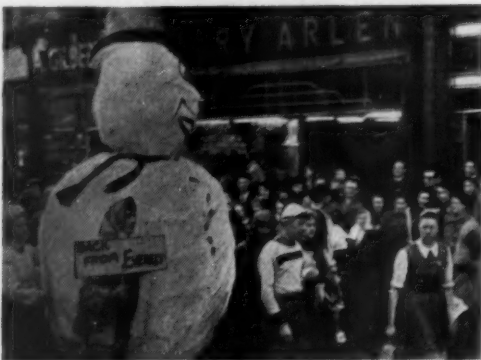
Reduced Rates

A musical background was chosen, and copyright cleared. Decca, Columbia and Decibel recording companies waived their charges because the film was in the nature of a charity appeal, and Francis, Day and Hunter offered us reductions in copyright fee. The film was recorded as two reels with a variable density D.I.N. negative track by the National Film Agency in Manchester.

Pip developed a slight frog in his throat while commenting on the Cancer Research sequence, but the mischance can be considered a virtue in that it serves to emphasise the dramatic quality of his voice! Because of his *ad lib*s it was practically impossible to fade the music in and out as he spoke, and consequently the musical background is far too loud and tends to drown the speech in places. If we had had enough money for another hour's rehearsal time at the studio, that fault might have been rectified.

One of the disadvantages of spontaneous commentating is that slips of the tongue may not be noticed at the time. One such slip *was* made, and it seems a good opportunity to correct it now. Pip meant to say that one seventh of the deaths throughout the world each year are due to cancer—not that one seventh of the population die from cancer each year!

The final married S.O.F. print was given its



More frame enlargements from the procession sequence of *The Story of Panto Week*. Top, the students' own Abominable Snowman was one of the most popular features of the procession, and attracted the attention of a large crowd (below).

première at the Adelphi Hotel in Liverpool in July 1953. We felt very pleased with it then, but have found less merit in it in each subsequent screening, but are at least kept busy discussing the faults we discover. The Ten Best Trophy came as an unexpected reward; after all, *The Story of Panto Week* was only the second of our Sphinxreel series, and we flatter ourselves that its success augurs well for future Sphinxreels.

HOW-TO-DO-IT

With the approach of the indoor cine season we have lined up a number of useful how-to-do-it constructional features on shooting, projection and sound. The first appears next month. And we shall be glad to hear from you if you yourself have built cine apparatus of any kind that really works efficiently or have evolved new technique.

And Now An 'H de Luxe'

By CENTRE SPROCKET

Every sharp-eyed nine-fiver will know by now that Pathescope have recently added another camera to their range—the National II, which has been available in France for some time. It has been advertised in *A.C.W.* for two or three months and has received a full-page announcement in the *Pathescope Monthly*. Nevertheless, these sources have left many questions unanswered, so I have sought out more detailed information.

In appearance, the National II bears a strong resemblance to the Pathe H. In fact you might almost call it the "H de luxe". Perhaps the most striking difference is the circular finger-plate behind the motor winding key, but there are a number of less obvious refinements which make the National II a camera for the serious worker.

Welcome Feature

A welcome feature is the parallax correction of the viewfinder. The front part of the finder is identical with that on the H, consisting of a negative lens element engraved with cross lines and held in a rectangular mask. The positive lens comprising the rear element differs, however, in being eccentrically mounted in a rotatable circular plate. When the camera lens is focused for short distances, this circular plate may also be turned to move the rear element of the finder out and up, so providing the correct convergence of the viewfinder and lens axes.

This simple type of movement can give quite good results and should prove adequate in eliminating parallax in close-ups. For accurate results over a wide range of distances, the rear element should, of course, move along a straight line and not in an arc.

This may explain why the correction afforded extends only as close as 1 metre, although the lens focuses down to half this distance. You may feel that this is unfortunate because 20in. is the distance commonly used for shooting the popular 8 x 6in. title cards.

Wide Range

Parallax errors are not the only cause of badly positioned titles, however. It cannot be stressed too often that the only sure way of lining up your titler is to pin newsprint on the easel, expose a few inches of film, project the film after processing and note the limits visible on the screen *before* you un-pin the newspaper.

The lens in the National is our old friend the 20mm. *f*/1.9 Berthiot. Using VF Pan, or Gevaert Ultra Pan, and the 8 f.p.s. setting of

the variable speed control, it will make possible a new range of indoor subjects by normal lighting. This lens is, of course, in a mount which makes it interchangeable with the lenses in the H and Pat, but not with those in the Webbo A and Webbo M.

Smoothing Out Jerkiness

By shooting at the maximum speed available, 32 f.p.s., the apparent speed of movement of a subject may be halved. This is not enough to produce a real slow motion effect—which requires 64 f.p.s. at least—but it can be useful in smoothing vibration in shots taken from trains and cars. This moderate degree of slow motion also provides an artful way of emphasising the grandeur of a waterfall, since it increases its apparent size.

Besides the variable speed facility, the National II has provision for shooting single frames. The value of this feature is often overstressed, but in a camera for the more advanced worker, it undoubtedly has a place. On the other hand, the advanced worker may regard as a doubtful asset the film counter which returns to zero automatically when you open the camera.

Although the National II is in good company in this respect, I personally prefer to be able to reset my film counter to a true reading after rewinding part of a charger for a trick effect or—Heaven forbid—after clearing a jam. Incidentally, although Pathescope describe the counter as a "film footage counter", it is calibrated in metres after the usual Pathescope practice.

Improves Cloud Rendition

Most of the other features follow the pattern of the H. The size and weight are much the same, the National uses H chargers and has a guillotine shutter like the H. This type of shutter gives more exposure to the lower part of the picture than to the top. For the majority of subjects this is useful, or at worst, no handicap. It tends to improve cloud rendition by preventing skies from "burning out", even without a filter.

With photoflood work, too, it improves the uniformity of subjects getting much more light at the top than at the bottom. For title work, an extra lamp is needed at the top of the card if you are to get uniform exposure, but that is easily arranged.

Less easy to cure will be the effect produced in many stage shots. If you film your club concert party by normal stage lighting, you will

find the guillotine shutter caricatures the glare of the footlights whenever anyone approaches the front of the stage. Unfortunately, there is little you can do about this except to ask for fewer footlights during your filming session. But this is not a criticism; rather is it a warning of what to expect from a rather unusual subject.

For almost all other work, I do not doubt that the National II will prove highly satisfactory. I have not yet had an opportunity of using the new camera myself, but I understand that a full A.C.W. test report will appear in due course.

Meanwhile, I can only say that the specification sounds attractive to the keen worker who, though by no means in the Super Tax class, is prepared to spend that extra bit on his equipment. The price, £55 13s. 0d., seems reasonable and is what we may expect for an imported camera conforming to this specification.

But I don't much care for the unusual carrying handle, which takes the form of a loop attached to a single swivel on top of the body. No doubt this has a certain feminine sales appeal, but it encourages careless handling of the camera. Carried by the loop, it is free to twist and swing against obstructions. A conventional loop attached at two points provides much better

control and is a safer arrangement altogether.

9.5mm. STRIPE

Pathescope have other new apparatus ready for the British market, for their magnetic stripe version of the Pax will soon be available here. When this projector appeared in France over two years ago, magnetic stripe was barely out of the laboratory, even in America. It seems a pity that the lead 9.5mm. then held could not have been consolidated by making the Pathe stripe projector available in the U.K. earlier.

Never mind! At £190 it will be by far the cheapest magnetic projector available in any gauge. Moreover, the sound quality of 9.5mm. magnetic stripe should be *better* than you get from the edge-stripe used for double perforated 16mm. This is because the stripe on 9.5mm. is well away from the perforations and not subject to distortion by them.

Adding sound to 9.5mm. works out, as in 16mm., to about 3s. per minute. This is some six times as expensive as magnetic tape, but in return you have a system easier to handle and providing infallible synchronisation of sound and picture. Yes, I must make a swear box and label it "Stripe Projector"!

Bridging the Gaps

Last month I gave you a detailed account of how I would set about filming *Baby* on only one charger. The key to the problem, you will remember, lies in making each shot follow from the previous one and lead on to the next. The resulting sequence flows easily and holds the interest, even though the "story" may be nothing unusual. I ended by promising to tell you how to link up a number of these sequences on one reel.

Perhaps this set you thinking of visual links: *Baby's* feet wriggle, cut to feet doing a sword dance. This sort of "visual pun" is often useful in a fiction film, provided it is made clear immediately afterwards where the next scene is set.

It can be used in almost any sound film, for the sound track can elucidate the transition without interrupting the flow of pictures. With the silent film, however—and this includes films having a purely musical accompaniment—problems arise which are not easily resolved.

Clever but Pointless

Suppose, for example, you have exposed two chargers, one of *Baby* being fed and the other of the Highland Games. Visually, you could bridge them by the continuity link quoted above, but would that help? I think not, for the audience would be baffled.

It is rather like twisting the "British Grenadiers" into the National Anthem half way through—clever, but pointless and bewildering. In a sound film, a parallel link in the commentary can put everything right: "... he leads his Mummy a dance—perhaps he is

training for the Highland Games".

If you try to put this into sub-titles, you stand a good chance of losing all continuity. The best compromise is, perhaps:

Sub-title: "He leads his Mummy a dance".

C.S. *Baby's* feet wriggle and treadle.

Sub-title: "Perhaps he is training for the Highland Games".

C.S. Feet performing sword dance.

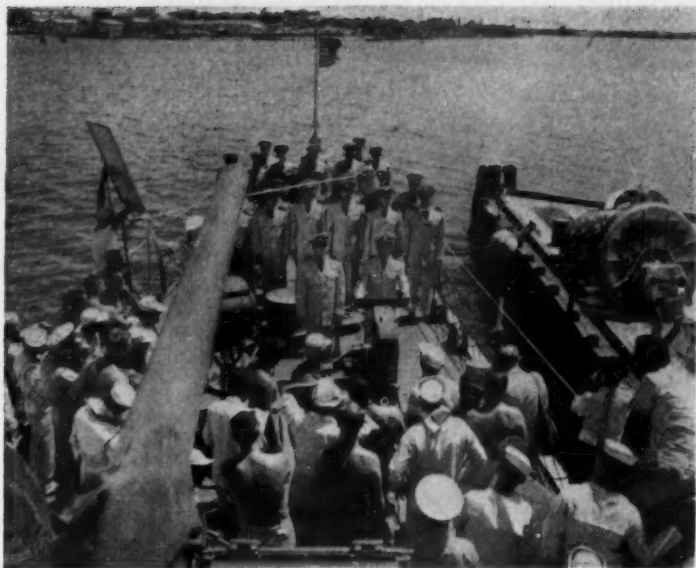
Inevitably the pictures and words take the edge off each other when used in this way, whereas in the sound film each assists the other. What alternative methods are available, then?

Natural Transition

You can so choose your subjects that they follow naturally one from the other. This means more than a little forethought, however, and occasions inevitably arise when an awkward gap must still be bridged. For the above example, it would probably be necessary to take a one-charger sequence of *Daddy* folding up the pram and stowing it in the car. After one or two shots of *Mummy* and *Baby* getting in, the car sets off for the Highland Games.

This sequence can be staged at a later date without much difficulty. Possibly you consider it a waste of film because it shows apparently trivial subject matter, but I consider this all to the good.

In my opinion, the majority of family films are not the personal films they set out to be. They show too little of the homely things and concentrate too much on those attractions which change with the years only in impersonal



A crew of interested sailors (or are they extras?) look on while the Technicolor camera is lined up for a shot for *The Caine Mutiny*. Locations for the film included San Francisco and Pearl Harbour, so two different ships were disguised as "the pile of junk in the last hours of decay" otherwise known as the "Caine"

AT YOUR
CINEMA

Mutiny, Murder and Death in the Desert

By DEREK HILL

Original screen-plays seem to be getting fewer and fewer. Every month sees the release of more adaptations from best-selling novels and record-breaking plays, many of which are quite unsuited to the special needs of the cinema. The latest of these "prestige" pictures to arrive is *The Caine Mutiny*, based on the Pulitzer prize novel which has already been turned into a huge Broadway success.

The plot of *The Caine Mutiny* concerns the officers of an American ship who forcibly take over command from the neurotic, near-lunatic Captain Queeg, well portrayed by Humphrey Bogart. Jose Ferrer gives an impressive performance as defending counsel at the court-martial, and Van Johnson, a stranger to dramatic roles, shows unexpected ability in the part of the leading "mutineer". Notice, too (for this is definitely a film worth seeing), the prosecuting counsel of E. G. Marshal, and Tom Tully's sarcastic old Captain DeVriess.

The play has not yet reached this country, but the fact that it is called *The Caine Mutiny Court-Martial* suggests that it is set entirely in the courtroom. The film reaches the courtroom only in its last 20 minutes or so, and it takes the risky, but here successful, course of following the physical violence of a typhoon with a climax of verbal and emotional violence. Why, then, do I feel a sneaking suspicion that a one-set play is probably more of a complete success than this film with all its naval spectacle?

The answer lies, I think, in the uncertainty of the film's script. We are never quite sure which of the officers is meant to be the central character. The opening sequence introduces a young Ensign about to go to sea for the first time. His own problem is to overcome his mother's smothering affection and marry the girl he loves. He joins his first ship, and the plot proper begins.

From time to time we switch back to Ensign Willie's difficulties, but they soon assume less importance than the drama of the central theme. It seems as if the romance lost interest for Stanley Roberts, who wrote the screenplay, too, for although he dutifully gives us a few shots of Willie now and again, the young man has mercifully disappeared into the background towards the end of the film.

After the court-martial result there is a thought-provoking twist to the story—which I shan't spoil for you by divulging. Suffice it to say that it looks like an unorthodox and stimulating ending. But no! Back we go to young Willie and his girl as his ship sets out to the usual jolly naval music.

The moral is plain. If you want to embellish your main story with a sub-plot (though I beg you to find a better one than this), don't start and finish with the sub-plot. Open with your



Alfred Hitchcock watches a rehearsal of a scene for *Dial M for Murder* while technicians prepare the 3-D camera. Perhaps this would have been the first 3-D film in which we never had to duck, but the distributors have decided that it will be shown flat.

major theme; keep it well in the foreground throughout; and, above all, close with a legitimate climax.

One other lesson *The Caine Mutiny* provides, apart from showing the inadvisability of using such scratched and tattered old stock shots as these battle scenes, concerns the art of knowing when to stop. Edward Dmytryk, the director, obviously knows how to get over the effects he wants. For example, the Captain, in moments of stress, clicks a pair of steel balls together in the palm of his hand. Showing emotion by an established action may not be breathtakingly original, but it is quite a serviceable device.

But when a big dramatic scene comes along, it should be enough for us to hear the click-click of the steel balls. Instead we get enormous close-ups of the Captain's perspiring face—and even more close-ups of the rattling balls in his hand.

Pointless Colour

This heavy-handed approach is evident throughout the film. Most sequences go on too long, though fortunately the story is sufficiently intriguing to hold the interest for most of its two hours and five minutes running time. But oh! for a pair of scissors to whittle down all the superfluities and underlining which spoil this otherwise intelligent production.

Technicolor gives nothing to *The Caine Mutiny*, except for a few impressive shots of an aircraft carrier. Warnercolor doesn't help *Dial M for Murder*, Hitchcock's latest thriller. Adapted by Frederick Knott from his own TV and stage success, the intricate story tells of a man's plan to blackmail an old acquaintance into murdering his wife. Coming completely fresh to the plot, I found it absorbing and ingenious.

With any other name on the directorial credit, that would probably be enough. But from Hitchcock we expect more. He usually provides us with twin pleasures—the enjoyment of the story and the enjoyment of his method of putting over the story. This time the second pleasure is missing.

Disappointing

Competent direction, yes—but where is the brilliance we feel almost entitled to demand? It is a measure of Hitchcock's reputation that we should feel disappointed in this film, for from anyone else it would be regarded as an unusually accomplished piece of work.

Staginess is apparent in most of the playing. Even the best performance, the inspector of John Williams, is not entirely free of it. Ray Milland, Grace Kelly and Robert Cummings seem to be trying rather than succeeding in their roles, but Anthony Dawson presents a creditable crook.





Above: the sidewinder, a rattlesnake so-called because he travels sideways, and the kangaroo rat, whose defence against the reptile is to throw sand into its lidless eyes. Right: a lynx, or bobcat, hides from a wandering tribe of wild pigs. Three of the fascinating "stars" of Disney's *The Living Desert*.

Hitchcock made *Dial M for Murder* in 3-D, but it is being shown flat. Frankly, I noticed only one shot—the killing—where depth would have made an obvious difference, but I should still like to see the effect of the extra dimension on these confined interiors. A rather more disciplined use of the ten-minute take technique of *Under Capricorn* and *Rope* sends the camera rambling round the living room once again here, but without any noticeable gain or loss in tension.

What the film does prove is that a rattling good script needs no more than competence in the other departments for all-round success. (A bad script, of course, can't be rescued by even the most brilliant technique—a truism which we amateurs would do well to repeat to ourselves half-a-dozen times a day.)

There has been more controversy about the music and commentary of Walt Disney's *The Living Desert* than over any release for some time. Seeing the film after reading all the arguments I found myself thinking that much



of its merits has been overlooked in the quarrel about what, after all, a comparatively minor issue.

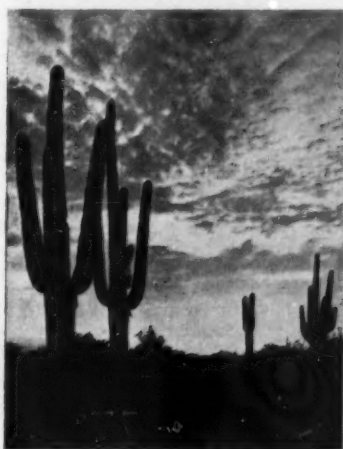
Disney's first feature-length "True Life Adventure" is set in the Great American Desert, and shows the variety of the wild life which fights for survival in these unlikely surroundings. (Who, for instance, would expect to find toads in the desert?) With a nicely hint of the photo distortion, close-ups of the visible quality follow each other on the screen. At one moment the camera seems to have crept inside a snake's throat; at another it is stuck in a practically between the legs of a tarantula. And this is no mere succession of natural history photographs. The film is by turn exciting and amusing, thanks to Norman Palmer's outstanding editing.

Beetle Battle

We can only guess at the hundreds of thousands of feet that were shot to obtain these sequences. Cutting must have been a gargantuan task, yet the fights and courtships are presented with a smoothness and slickness that looks deceptively easy.

One sequence, for instance, concerns the adventures of a beetle. After being attacked by the female he courts, he is set upon and badly mauled by a male rival. He escapes, only to be attacked by a tarantula, but he manages to nip off one of the spider's legs and get away. A toad is his next assailant; after a brief duel a larger toad appears and apparently swallows the beetle whole. After a short pause, however, the toad suddenly spits the beetle out and tries to cool his tender tongue, nipped by the beetle on his way in. The beetle scuttles off into the night.

As you'll have gathered, this is quite a remarkable series of incidents. They are all shot from what seems to be a distance of three



This photograph and that on the opposite page show practically the same scene, but what a difference there is in the effectiveness of two shots! Walt Disney's first feature-length "True Life Adventure" (*The Living Desert*) contains many object lessons for amateur cameramen and editors alike.

or four inches, and are dovetailed together as neatly as any fiction film. The sequence is so engrossing that it is only a long time afterwards that the question of the likelihood of the beetle's adventures comes to mind.

Then it becomes clear that half-a-dozen different beetles may have been featured in this sequence. Not that the incidents would have been shot with this in mind. All the creative work was done on the cutting bench, where a series of disconnected items were turned into an apparently straightforward dramatic sequence.

Once or twice there is some rather artificial cross-cutting, as in the shots showing a mother kangaroo-rat rescuing her young from a king

snake. Here the tension is built up by the old pursued-pursuer-pursued-pursuer editing technique, never quite showing both in the same shot. But, as we are seeing a *cross-section* of the rat's burrows, the chase never becomes quite convincing. Even Disney's cameras don't see through sand.

Don't miss *The Living Desert*. You'll find it more exciting than any run-of-the-mill thriller. And though I found the music constantly irritating (who wants a ting on the triangle every time a raindrop falls from a leaf?) and the commentary occasionally so ("That's right, you coward—call your big brother!"), these are a small price to pay for such a fascinating production.

A.C.W. TEST REPORTS

Clever Features in Avo Universal Meter

A good exposure meter for cine work should be quick and simple to use, compact but robust, read a wide range of light intensities, and have provision for reading incident light as well as for taking normal readings of the light reflected from the subject. All these features are incorporated in the latest model Avo Universal exposure meter which, incidentally, is as convenient for still photography as it is for cine.

The body is moulded in black plastic; it is attractively styled and measures $2\frac{1}{4} \times 2 \times 1\frac{1}{2}$ in. overall—small enough for the pocket. Like previous Avo models, it incorporates the direct reading principle of a movable pointer linked with the rotary exposure disc. There are no calibrations on the meter scale; to take a reading you simply turn the disc to bring the pointer coincident with the meter needle, then read off the exposure.

Scaling ranges from $f/1$ to $f/32$. The film speeds are calibrated in the now universal British Standard Logarithmic and American A.S.A. systems, and an extra scale is for High-Light film speed ratings for use with incident light. The range of film speed settings is from B.S. Log. 10° to 40° (A.S.A. 0.8 to 800), and the speed rating of the film in use is pre-set on the central disc before using the meter. For the benefit of the still photographer, the shutter speeds are from 60 secs. to $1/1000$ sec. For cine work at 16 frames per second with all normal cameras, the shutter speed is $1/32$ nd sec.—marked on the calculator with a red dot.

Easy Reading

So when taking a reading for 16 f.p.s. cine work, you simply note the lens aperture opposite the red dot. The clear scales and wide spacing of the marks make it easy to interpolate readings to well within one third of a stop, which is the reading accuracy we consider desirable in a modern meter.

The meter sensitivity embraces a total light range of about 16,000 to 1. The low range



covers brightnesses of from $\frac{1}{16}$ th to 30 candles per sq. ft., and the high range from 8 to 1,000 candles per sq. ft. The instruction handbook explains how to extend the top range up to 2,000 candles per sq. ft. by masking off one half of the cell, should this high brightness ever be encountered. Not only does the Avo universal amply cover all the light conditions in which it is possible to film, it also provides for a several times increase in emulsion speed over the fastest cine film in normal use today.

It was obviously designed from the outset for incident light readings as well as the more usual reflected light measurements. A piece of opal plastic is normally stored in a recess in the underside of the meter for measuring the light reflected from the subject. But when you wish to measure the light incident upon the subject

you take out the piece of opal and slip it into a sprung frame over the cell window in the end of the meter.

The principle of measuring the light incident upon the subject by measuring the maximum light falling on to a flat piece of opal in front of the cell of the meter is Smethurst's original *High-Light* method first introduced by A.C. Incidentally, it was pioneered by Avo, who made the original Avo-Smethurst *High-Light* meter. Incident light measurements are taken by holding the meter at the subject position, and pointing the opal towards the main source of light so as to obtain the maximum reading possible.

Special Ratings

For incident light readings, the B.S. and A.S.A. speed ratings no longer apply, and a special set of *High-Light* (H.L.) film speed ratings must be used. It is perhaps a pity that the density of the opal plastic could not have been matched to bring the readings correct for the normal film speeds. But as the manufacturers correctly point out, the H.L. film speeds are determined on a different basis from the B.S. and A.S.A. ratings, and emulsions with identical B.S. or A.S.A. ratings will not necessarily have the same H.L. speed ratings.

One of the clever features of this new meter is that the range change from dull to bright light is achieved by an internal shutter which holds back a proportion of the light. As the shutter is inside the body of the meter, it is equally effective on reflected and incident light readings.

The range change-over is operated by moving the spring-biased lens stop ring of the calculator to one of two positions. So the single action of switching over the outer ring of the calculator operates the internal flap and automatically compensates for the difference in sensitivity by changing the position of the lens stop calibrations relative to the shutter speeds.

Novel Case

Certainly the most remarkable feature about this new Avo meter is the completely new type of ever-ready case, which is a one-piece moulding in one of the new rubber-like plastic materials—presumably black poly-vinyl chloride. The case has an average thickness of only about 1/16 in.; it hugs the meter body closely, and requires no fasteners to keep it closed. This new style case gives good protection to the meter without adding appreciably to the size, and is to be commended.

In our tests of the Avo we checked the readings by exposures on colour film and in comparison with three other meters whose calibrations agree and are known to be correct. Reflected light readings on the Avo were found to correspond exactly with our known standards.

Incident light readings using the opal in the specified manner without any modification would have resulted in approximately 1/2 stop over-exposure, judged in comparison with the reflected light readings on a large number of

quite average subjects. This, however, could very simply be allowed for by up-rating the H.L. speed of the film in use. For example, we exposed Kodachrome at speed rating H.L. 7 instead of the recommended H.L. 5, to obtain the density of print we desired. Except for this one point of H.L. speed ratings, use of the meter was perfectly straightforward and entirely in accordance with the very comprehensive instruction booklet.

Balanced Movement

The acceptance angle of the light sensitive cell is slightly narrower and sharper cutting than in many popular makes of meters. This is achieved by having the cell set about 1/4 in. back in the body of the meter, so that it is, in effect, at the end of a short tunnel. There is also a central baffle to restrict the horizontal acceptance angle. The relatively narrow acceptance angle is a particularly good point in a meter to be used for cine work, since a normal cine camera lens has a much narrower field of view than the average still camera lens.

The meter movement is carefully balanced, as can be seen by covering the cell and holding the meter in various positions; the needle always settles on the zero mark. The body is sealed against the infiltration of dust, etc.

We recommend this Avo Universal exposure meter as being accurate and convenient to use, and designed and constructed according to the best instrument making standards—in short, entirely a credit to its British manufacturers. Price: £7 19s. 6d., including ever-ready case.

Why Don't They Design a Camera Round This Lens?

FINE RESULTS FROM BERTHOOT PAN-CINOR

This f/2.8 zoom lens, with focal length variable from 20mm. to 60mm., and fitted with a coupled, parallax-corrected viewfinder, is designed to fit any 16mm. camera with standard type C lens mount. With viewfinder and lens hood it comes packed in a special box, with compartments for close-up lenses and filters, measuring overall 9 1/2 by 8 1/2 by 3 1/2 inches. A locking plug is provided for turret-head cameras. Crisp instructions are included, and also a depth of field calculator.

The lens and viewfinder together weigh 2 1/2 lb. In the 60mm. focal length position, the lens measures 6 inches over the hood, and its diameter is 2 1/2 inches.

The back panel of the lens is rotatable, by removing three screws, to suit the camera, so that the scale index marks come at the top. The lens is then screwed into the mount in the ordinary way. The iris scale, from f/2.8 to f/22 over a good scale length, is set by a pointer at the camera end.

The focusing scale, from 5 feet to infinity over a full turn, is at the front end. A lever four inches long, screwed into the most convenient of several positions, operates the focal length setting, the scale being from 20mm. to 60mm. in 5mm. steps over an arc of almost 180 degrees. All movements work very sweetly. The lens is in natural and anodized aluminium finish, except the hood which is black. The camera mounting screwed end is of steel.

Rapid Assembly

The viewfinder is also in aluminium for lightness, but with black anodized finish. The window end slides forward to suit the diminishing field of view as the lens focal length increases, and this sliding movement is synchronized with the lens by means of a socket, attached to the finder, in which operates a ball-ended lever attached to the lens but free to rotate upon it.

The whole finder is mounted in a bracket which is secured to the lens by means of a flexible spring band, tightened by a knurled nut. This permits the lining-up of the finder so that it is in the same horizontal plane as the lens.

The finder can pivot in its bracket about a vertical axis. This gives the parallax adjustment, and is actuated by a knurled knob, with calibrations in feet from 5 to infinity exactly similar to the focusing scale of the lens.

It takes less than a minute to assemble lens and finder to camera, allowing for the care necessary in screwing in so heavy a lens. A datum mark permits the immediate re-assembly of the finder in the correctly lined-up position, after the first time.

Wise Design

In operation, the finder is notably good and the lens scale calibrations are extremely convenient to read. At first it seemed that so long an arc (nearly 180 degrees) was too much for the range of focal lengths, but the wisdom of this is soon apparent. The design rightly discourages incessant whizzing to and from subjects. One can but seldom justify pulling the focal length over the full range.

But when essential, it is possible (with rehearsals) to pull through the full range in two seconds. So sweet is the movement that a slow "tracking shot" lasting thirty seconds or so can be done evenly and with complete freedom from unsteadiness—notably better than a tracking shot made from any but the most solid of camera trucks, and, of course, with the added attraction that, since the camera does not move, focus is left at the same setting throughout.

The makers point out the comparatively well-known fact that with present knowledge it is not possible to make a variable focal length lens of optical quality as high as in the case of a standard lens of a given focal length. They also point out that the quality is not constant over the full range of focal length. These facts

can be confirmed by controlled tests in an optics laboratory.

No Falling Off

What concerns the average user, however, is the result obtained in normal filming. We can say without reservation that results are really first class. You just could not tell whether a given average subject was filmed with the Pan-Cinor or with a first class standard lens. Moreover, in shots during which the focal length was pulled over varying portions of the full range, we could not detect any point of falling-off in quality, except possibly, at certain extremes, for a trace of loss of focus at the extreme corners of the frame.

Exposure showed no sign of variation over the full focal length range. Shots taken without the lens hood showed no traces of flare or diffusion. All glass/air surfaces are bloomed. This indeed is an admirable lens, and a fine optical achievement, supported by excellent mechanical design.

Apart from the general fluidity imparted to camerawork by the ability to vary focal length while shooting, two particularly interesting applications of the zoom lens are the very slow "track forward" during a close-up, and the ability to "track back" while a subject approaches the camera—"tracking" speed being so chosen that the screen size of the approaching subject remains constant. Both these effects have a definite place in screen syntax, the latter being the more difficult to do as it entails pulling the focus.

One Difficulty

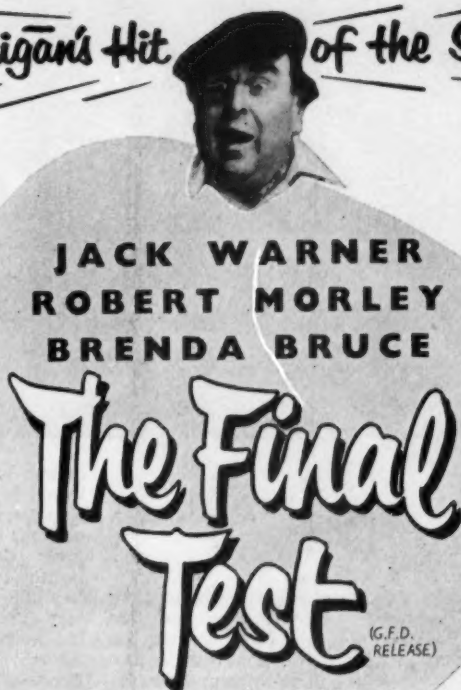
Here it might be as well to mention the one slight operational difficulty with a zoom lens: you have to focus accurately for every set-up in the course of which you intend to pull the focal length to longer than about 30mm., for then you start entering the telephoto category, and depth of field becomes very restricted.

To determine the extent to which such focusing is necessary, the guide supplied is quick in use: you marry DISTANCE-FOCUSED-UPON to a red line on the scale, then move the rule to FOCAL LENGTH, after which you simply read off NEAR and FAR limits of focus on lines engraved with the relevant aperture numbers. Alternatively, if some essential depth of field is fixed by the subject, then for a given aperture you can read off the longest permissible focal length, and the best focus setting to achieve it.

We look forward to the day when a lens of this type will be the feature around which a camera is designed. Such an eventuality would remove the present slight front-heaviness, which necessitates care while filming and the use of a very rigid tripod. And we call again for some attention to these matters from British designers and manufacturers, for a lens like the Pan-Cinor rightly earns considerable prestige.

The Berthiot Pan-Cinor lens is manufactured by S.O.M. Berthiot, Paris. British agents: Cinex Ltd. Price: £170.

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NEW ZEALAND

Field Day

For large scale public shows : Australia. For large scale social events : New Zealand. When the Wellington Amateur Cine Society of N.Z. holds a field day, it really *is* a field day in the full sense of the term. The photographs on these pages will give you an idea of its scope. Guided by road signs prepared and erected by one of the members, about a hundred members and friends (total membership is some 150) converged one Sunday on Moonshine Valley.

Out came the cameras, on came the "business" as picnic parties acted as subjects. There was tea for them, ice cream, soft drinks (all to the benefit of club funds), a paddock as car park, a stream for bathing in, fine country for roaming and shooting in. And there was technical advice on tap from experienced workers.

But although a rough script had been prepared mainly to provide continuity links for the massive number of shots of field day activities, no "official" record was made of the day's events. It was left to the individual or small groups to produce their own film. In this Wellington follows a fairly general practice among overseas clubs, many of which are, in the main, organisations of

lone workers who produce their own personal films and find stimulus in entering them for club competitions but do not often engage in team work.

Commenting on this, Denis E. Lane, a British journalist writing in the Wellington *Evening Post*, points out that "to enjoy the full benefits of a cine club in New Zealand the member must possess his own equipment and produce his own films. Not so in England . . ."; and then continues with an interesting account of club operation in the U.K. "It would be nice," he concludes, "to see an English type of club starting off here in Well-

ington. Besides helping many would-be film scenario writers, actors and actresses and technicians, it would also offer a great deal of good, clean healthy fun, too."

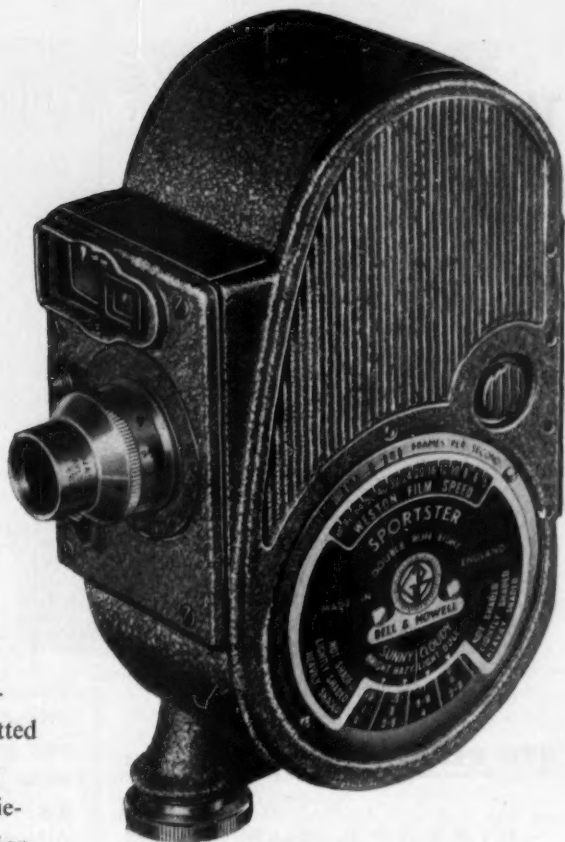
Well, it's certainly a point of view, but perhaps the interests of everybody would best be served if both types of club borrowed from each other. Too much individualism can lead to duplication and wasted effort but exclusive concentration on a club film which occupies only a proportion of the membership can lead to disaster. In catering for large organisations the middle way is invariably the best way.

Of course, Wellington A.C.S.—like other clubs—hold lectures and demonstrations and arrange screening sessions for members' films; and, also like many British clubs, they



Take it easy . . .

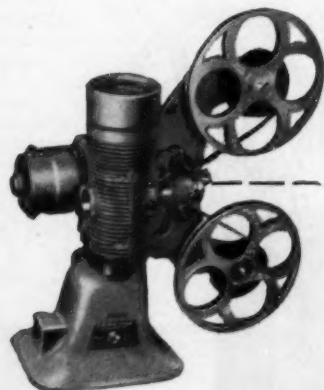
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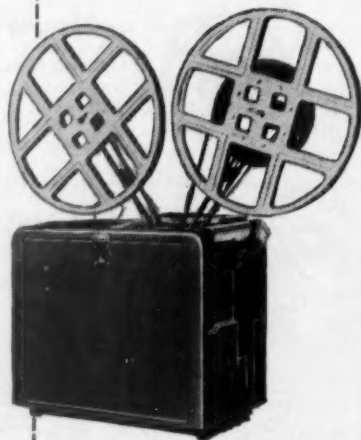
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organise exhibitions of cine apparatus, but here again they do it on a princely scale. Their last, held a few months ago, they claim to be the biggest trade show of its kind ever held in New Zealand.

So enthusiastic was the response from the trade that the show spilled over from the main library lecture hall into a smaller nearby room. Cameras (including cut-away models of Bolex models), projectors (including the 16mm. Kelvin N.Z.-made incorporating Magnetrac, a locally produced striped film process), editors, splicers, exposure meters, lighting equipment, screens, tape recorders—the whole gamut, in fact—all were there. A notable feature of the projector demonstrations was that a special test film had been prepared and the screen image was kept to the same size for each machine, thus providing admirable opportunities for close comparison. And “it was amazing,” say members, “how much better some were than others.”

CANADA

Sparkling Reel Talk

Greetings to the Vancouver Home Movie Society and congratulations on their really sparkling monthly magazine, *Reel Talk*. It runs to only four pages but every page glitters. Obviously it is virtually the work of one man, Editor Stanley E. Andrews. That is so often the trouble with club magazines: it is left to one willing horse to produce them. How many times does one read pleas for contributions from members?

But Stanley Andrews goes happily on, drawing on what appears to be an inexhaustible fund of gaiety which escapes untarnished from the frustrations inseparable from club organisation. Difficulties over casting, for instance: “As far as actors and actresses are concerned, Marilyn Monroe wasn’t able to come, and Ava Gardner is busy getting a

divorce in Las Vegas . . . As for the men, Gregory Peck is busy that day, Alan Ladd has a date, and Rudolph Valentino is dead, so that leaves just one movie star for us to draw on, viz., Louis Lanser” (the new president).

Lanser’s taking office was hailed ebulliently: “Vive la President! Heil Lanser! Hoot Mon! Bon Noches Amigo! (Hope we haven’t said anything we shouldn’t in all that).” His predecessor, Derek Davy, has gone to live in Toronto. “While he knew for some time that he was going, yet the final word was somewhat sudden and gave him only forty-eight hours to get going. In other words, he was given forty-eight hours to get out of town”.

Another section of the magazine, “V.H.M.S.’s Loss, Toronto’s Gain”, carries the *affaire Davy* further. “The fact is that Irene went down east to Toronto a few weeks ago, ostensibly on a holiday trip, and after five or six weeks decided she had better get in touch with her husband, just to be sort of polite, so she sent him a postcard mentioning about the tall dark and handsome curly-headed men down there.

“Boy-oh-boy, when Derek received this postcard did he ever, or was he ever? Yes sir,

Wellington A.C.S. members hardly found time to stop for refreshment once they had started their cameras whirring on their field day. As the photograph above shows, it was a case of



shooting
cameramen
shooting
cameramen
shooting
cameramen . . .

he was ever so ever, and the same day he hopped on his bicycle, or train, or bus, or plane, or something, and was down east before you could say Jack Robinson, if for any reason you had intended to say Jack Robinson.

"Purely as a coincidence the company for which he works moved him to Toronto at the same time. This was to save him the expense of going down

there himself—companies are very good that way."

Vancouver H.M.S. seems to arrange some interesting activities for members, water-skiing among them ("In case of accident your body will be returned to Vancouver free of charge"), and if it can also persuade its magazine editor to produce a script, they should surely have the material for a really lively comedy.

AMERICA

Linking Letters

An appreciable portion of our large mail comes from overseas readers, and an occasional letter even arrives from the Curtained countries, so that a foreign stamp is certainly no novelty. But the letter which came from Milwaukee, Wisconsin, was. The top left hand corner of the envelope bore in elegant type the legend: *Joseph S. Singer, Member of A.C.L. and A.C.W.*; and it was repeated on the letter inside.

A.C.W. is not an amateur cine organisation like the Amateur Cinema League of America but it is a tribute to the universal fellowship of films and film making that it should be regarded as more than just a magazine. Quite often new readers ask to "join" us and new clubs want to be "affiliated" to us. We put them in touch with existing organisations such as the Institute of Amateur Cinematographers and the Federation of Cinematograph Societies (both of which are doing admirable work, and could do more if they had more members) as well as to foreign organisations.

But we also feel a glow that, over the years, the letters, A.C.W., should have come to assume a far-reaching significance. Indeed, enquiries have reached us from amateurs who knew about A.C.W. but quite clearly did not know that it was the name of a magazine. Their reaction on learning the stark truth invariably puts us in mind of a British Foreign Secretary of centuries ago when told that Cape Cod was an island: "Cape Cod an island? My dear sir, you *always* bring us good news! I must go tell the King that Cape Cod is an island".

Blind 'See' Amateur Films

The familiar whirr of the projector, the commentary delivered over the mike... It's a combination you've heard so many times, but you've never attended a film show quite like that given by reader T. L. Franklin at Hoddesdon recently. Something unusual about the audience? Yes! They were all blind.

The whirring noise came not from a projector but from an ex-R.A.F. flasher unit run off a small rectifier unit. The film? No, there was no film, but the commentary was based on one Mr. Franklin has frequently delivered. He took his sightless audience to Nazeing to participate in the beating of the bounds, walked with them in beautiful country, visited a parish church with them for a civic service, invited them to children's tea parties and a carnival.

All these events were covered in his newsreel which has now been seen by over 3,000 people—1,235 paid for admission to the three-day public shows in aid of the Peoples' Dispensary for Sick Animals. Hence, he

says, his commentary, always given live, runs pretty smoothly by now, and he had little difficulty in giving the special "blind" commentary from memory.

Since, of course, only the aural aspect of this "film show" could have any importance, Mr. Franklin thought it best not to screen the film but to expand the commentary normally given. Had the newsreel been screened, it would have been necessary for him to have limited his descriptions to the period during which the scene was on the screen—or to have made things difficult for himself by continuing them after new sequences had appeared.

If you think that his audience could have been just as well served by a radio talk, with less trouble to all concerned, think again! They savoured that most rewarding element of cinema, the sense of being part of a receptive audience. Not even the most thrilling or funniest picture can have the same impact on an audience of one as it can on a large number.

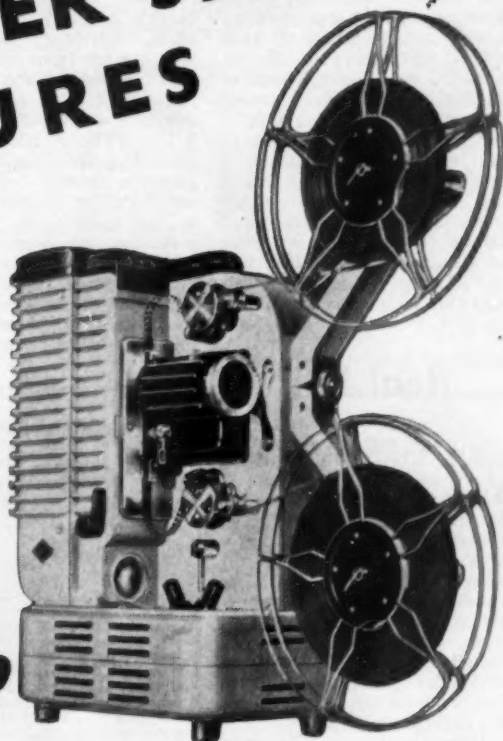


A corner of the trade show organised by Wellington A.C.S., described as the biggest of its kind ever held in New Zealand. Dealers and manufacturers responded enthusiastically to this opportunity to display their wares.

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But although not a club as such, A.C.W. has, of course, close ties with its own Cine Circles. These are organisations of lone workers whose common link is the magazine. (The admirable journal produced by A.C.W. 9.5mm. Cine Circle No. 8 is indeed called *The Link*.) Each group is, however, entirely autonomous: there is no direction at all from A.C.W. Members in different parts of the country keep in touch with each other through the medium of a notebook to which each contributes in turn. And very lively and informative most of those notebooks are. If you would like to join (there are Circles for 8mm., 9.5mm. and 16mm.) we shall be glad to send you the name and address of Circle Leaders who can accept new members.

Real Life Rescue

The Royal National Life-Boat Institution believes in being hopeful. It is again offering a prize of £100 and a second prize of £50 for the best films of an actual life-boat rescue. When they were offered before there were no takers, even though our British weather is decidedly wreck-promoting, and it will be surprising if there is a different tale this year.

If you are "fortunate" enough to be on the spot you will doubtless have other, more urgent, things to think about than grinding away with the camera; besides which it might be quite difficult to hold the camera steady. And if you're on land, the rescue would probably be too far away and the weather too foul to yield a series of £100 images.

In actuality scenes of real-life drama there is also the nagging question about what the cameraman was doing doggedly filming instead of lending a hand. The early travelogues used to suffer from this. The scene: equatorial Africa. Subtitle: "We were warned not to probe the dark secrets of the

Ngambi country where no white man has ever trod and where the savage inhabitants live on human flesh." Pan shot of a bit of nondescript scrubland. S.T.: "But we were not to be deterred". Pan shot in reverse direction of same bit of scrubland.

C.S.: Painted black face peering out of tall grasses. M.S.: Series of black faces popping up from tall grasses. C.S.: Explorer starts as though bitten by a gnat, then sets jaw doggedly and reaches for rifle. S.T.: "The dreaded Ngambu have discovered us!" L.S.: Explorer neatly balanced on one knee in foreground, rifle at the ready; in the background a bunch of dispirited-looking blacks, perfunctorily waving spears, coming on at a jog trot at the camera. All used to end happily, of course, with gifts of salt and bead necklaces.

Nowadays hard cash, tape decks, butler sinks and refrigerators are the accepted currency.

Still, it is one of the joys (and disadvantages) of being a lone worker that one never knows what might turn up, and if you propose to brave the tempestuous hazards of sea or seaside before the end of the nominal holiday season this year or next, at least you could take note of the R.N.L.-B.I. Secretary's address: 42 Grosvenor Gardens, London, S.W.1 and the closing date—after which no wrecks are admissible—31st Dec., 1955. Any length and, we are told, any gauge. We can't reasonably wish you good luck, but if time, place and misfortune all conspire, we hope that a camera can be on hand to record the work of those most gallant men who man the life-boats.

News from the Societies

Reports received by the 18th of each month will appear in the following issue. Club stalls are always welcome. (Address on page 435.)

Spotlight

Altair F.U. was formed by a group of airmen at R.A.F. Maintenance Base, Seletar, Singapore. *Journey to Singapore*, the club's second production, has recently been completed and titles added, and members report a favourable reception from R.A.F. audiences. Two more films are being prepared, both on 8mm., the club's usual gauge. The first will be a documentary on the Malayan rubber industry, and the manager of a rubber estate in Johore has not only given the Unit permission to roam around his land at will, but has lent a hand with the filming and provided meals for the technicians engaged on the production.

The second film came about as the result of a boast by a member watching a professional travelogue. "I could do much better than that, and without a commentary, too," he said—and promptly found himself voted script-writer for a Kodachrome film on Singapore. He has chosen to show the way of life of the Chinese, who make up 82% of Singapore's population.

The unit presented their first all-8mm. film show recently, and screened twelve package films from a Singapore library. The programme, which lasted three hours, was very well received, and three complete performances were given. The throw from the 400 watt Noris projector was 12ft.—"just right for an audience of about twenty" state the members.

Planet F.S. are among the oldest of British clubs, and their record of

past productions includes several of the most notable pre-war amateur films. During recent years their output has not met with quite the same success, but membership remains steady around the thirty mark, and the same keenness is still in evidence. We called in on a club night a few weeks ago, and found an appreciative audience watching colour slides showing the Chairman's recent visit to Africa to shoot a professional film on behalf of a mission service. If the quality of the slides can be taken as an indication of the quality of the film, it should certainly be a very worthwhile production. We were also treated to some tape recordings of a "concert" given by native mine-workers for the benefit of their British visitors.

Planet's members devote as many meetings to making films as they do to watching and discussing them. Their science-fiction fantasy, *The Planet*, won a three-star award in last year's Ten Best competition and was Highly Commended in the I.A.C.'s contest. Another film completed last year, *Welcome Home*, is claimed to be the first successful lip-sync. British amateur film. (Hon. Sec., Mr. H. W. Denton, 215 Chase Road, Southgate, N.14.)

On the Way

Slough F.S. members are preparing for their next production, described as a romantic story. Appeals for actors in the local Press brought a flood of replies, including

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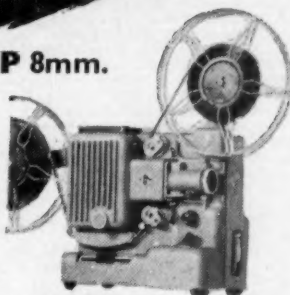
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one from a would-be leading man who produced photographs to prove his abilities as a sword-swallower and fire-eater! Screen tests were made on a recent club night. First location shots are being taken at Windsor, while interiors will be shot in a member's flat. He has been warned that shooting may take anything up to a year or eighteen months, but he seems unperturbed. But then, adds the club's report, "he's a very new member!" A visit to a professional animation studio recently took place, and members saw the completed version of a film which was in its scripting stage during their last visit. Other recent activities have included a demonstration of screen make-up. (Publicity Secretary, Jay Weedon, 11 College Avenue, Slough, Bucks.)

The Amateur Cine and Photographic Club (Brighton) announce that they are "organising the production of a film and that plans are already under way for it. We are proud that the project is quite ambitious and has been promoted by the keenness of the members in our cine section." (All correspondence to the Secretary, 16 Little Preston Street, Brighton 1, Sussex.)

Birmingham Cine Arts Society are about to begin work on their first 3-D film. Members have just completed a 9.5mm. production. The club's first annual outing to Bath and Wells was held recently, and plans are now going ahead for meetings in the 1954-55 season, which begins on 9th September. New members will be welcomed at these meetings, and should contact the Hon. Sec., F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26.

In Production

Meridian F.U. are continuing work on a stand-by production, as the production of their current comedy *You Have Been Warned* has been interrupted by the serious illness of one of the leading players. Members recently spent a pleasant evening as guests of the Welling & District C.C. Other activities have included the filming of an evening athletic meeting. New members are welcome, and are invited to contact the club's new Secretary, Miss L. Dadson, 66 Arn-gask Road, Catford, S.E.6. (Tel. Hither Green 3517.)

Port Elizabeth Film Group's 60 members—no small number for a six-month-old club—are working on *Vagabond King*, a monochrome production which is being shot with a Bolex and a Kodak Special. After the completion of this film, which is expected to run about 15 minutes, the Group plan to begin *Pulmonary Tuberculosis*, to be made in collaboration with the local Health Department. (The Secretary, P.O. Box 1462, Port Elizabeth.)

Mid-Essex F.S. are nearing completion of their first production, an 8mm. Kodachrome comedy. It will be shown publicly during the autumn, together with a programme of films by other clubs and individual members' films. The next production will probably be a sound film, as recording equipment is now available. A full programme of talks and film shows is being prepared for the next season, and members are going all out to attract new members and arouse local

interest. (Hon. Sec., D. W. Gravett, 24 Kilworth Avenue, Shenfield, Essex.)

The Grasshopper Group report satisfactory progress on their animated cartoon, *The Battle of Wanganore*. Several new members are helping with the tracing. The sound track has been completed and has been transferred from tape to film. Two live action productions are at present being scripted, and both will be shot at 24 f.p.s., one in monochrome and one in colour. Most members are already members of other clubs, for the Group caters for enthusiasts interested in cartoon or experimental work. Anyone in the Greater London area who would like to help occasionally is invited to write to John Daborn, 5 Ashley Drive, Walton-on-Thames.

Southall C.C. members have been kept busy with the Club's two current productions lately, and have also given shows to support the Boys' Brigade and the Pride of Murray Pipe Band. Weather has proved very troublesome during recent shooting sessions, and productions have been delayed as a result. The Club's 8mm. film, *Three's A Crowd*, has been copied and is available to other groups on application. (Publicity Officer, Mrs. J. Robinson, 29 Devon Way, Heston, Middx.)

Ray A.C.G. are using a Bolex H16 for *On the Carpet*, a 16mm. production. Three shooting sessions have so far been held, and a number of interior shots taken. A microphone was installed in the box at a recent projection meeting, and a spoken commentary, music and effects were added to a 16mm. colour holiday film. The club's principal problem at the moment is one of script shortage. Two members are planning to make a short 9.5mm. film of the crowning of Timperley Methodist Rose Queen. (Hon. Sec., R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Ches.)

Wanganui A.C.S. (Inc.) are engaged on a comedy about the titling of a previous production, and are using all three gauges. Membership is increasing very satisfactorily, and has just passed the sixty mark. "All speak very highly of A.C.W.," continues the report, "and although several copies are put in the club library every month they seem to disappear as soon as they are put on the shelf." (Hon. Sec., John F. Macdonald, 3 Millward Street, Wanganui East, N.Z.)

East Ham C.C. have experienced charger scratching trouble in their current production, and are retaking several shots as a result. Lamp stands are being constructed by a few members, and titling is the principal topic of conversation among the rest. Recent film shows have included *Metropolis*, *The Cabinet of Dr. Caligari* and the Patheoscope award winner, *Which Came First*. (Hon. Sec., Denham Ford, 165 Altmere Avenue, East Ham, E.6.)

Grosvenor Film Productions have been held up by bad weather in making *Speak No Evil*. Four members of the cast and the unit reached a location in the foothills of the Mendips and were drenched by a downpour before a scene could be taken on one recent occasion. "The girls took it splendidly," says the report, "even though they had to walk over a mile to get a bus home." *Sauce for ye Goose*, an eighteenth century costume

comedy, is to be shot in Kodachrome when—and if—the weather improves, and is planned to run about 8 minutes. The club are planning an amateur film festival to be held in February 1955. Clubs who are interested in submitting their work are invited to contact the Secretary, R. B. Brinkworth, at his new address, 1 New Villas, Lyncombe Vale, Bath.

Manchester C.S. members are editing the film made for Salford Home Safety Committee. Recent meetings have been devoted to discussions on amateur and professional technique. New members are welcome. (Hon. Sec., D. D. Tommis, "Lincroft", Kings Close, Bramhall, Cheshire.)

Cabot C.C. claim that their current film, as yet unnamed, promises to rival the Marx brothers for craziness. A 9.5mm. documentary on Bristol University rag procession has been completed and favourably received, and arrangements are now going ahead for a display in the foyer of a local cinema. One member is converting his 9.5mm. projector to magnetic stripe. New members, with or without equipment or experience, are welcome. Meetings are held at 16 King Street, Bristol every Tuesday at 7.45 p.m., and the Hon. Sec. is Robin A. Hoare, 18 Bromley Road, Horfield, Bristol 7.

Sutton and District C.S. staged such a convincing car crash during an all day shooting session on their 16mm. drama, *Interlude*, that several passing motorists stopped and offered to take the "victim" to hospital. Altogether 200ft. was shot during the day. Good results are also reported with the club's 16mm. sound stripe publicity film. All the lip sync. shots have been taken and are now awaiting dubbing. The remainder of the film, which shows the production of a club film from script to screen, will have a descriptive commentary. Holidays have delayed the 8mm. colour film and the 9.5mm. comedy, *Cleaned Out*. The whole club turned out in force recently to make a 9.5mm. monochrome film and a 16mm. Kodachrome film. The subject? The wedding of the group's Hon. Sec., F. W. Flatell, 69 Winsor Avenue, Cheam, Surrey.

Stamford Hill Boys' Club's film of the escapades of three new members was given considerable publicity in the London Star recently. Average age of the unit is 16, and the boys have a unique system of covering expenses. At the end of each take each member of the unit is asked to contribute what he thinks the shot was worth—with a stipulated minimum of 2d. A nominal entrance fee will be charged at the premiere, and a percentage will go to the National Association of Boys Clubs. The N.A.B.C. have commissioned the unit to make a documentary about the Ford Castle Training Centre, Berwick-on-Tweed.

Liverpool University F.U. members, encouraged by the success of *The Story of Panto Week* in the 1953 Ten Best, have started shooting material for the next "Sphinxreel". Future commentaries are to be recorded on stripe and then transferred to optical tracks. Commentaries will also be scripted, and not "ad libbed" as in the past. *The Story of Panto Week and Review of Session 1952-53* (which won a four star award in the same competition) can be hired by clubs or individuals from Alan

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Wimbledon C.C. are nearing completion of their 8mm. film, *Dr. Dil. Emma*. Two rooms of a member's house have been converted into a surgery and consulting room for interior shots, and the unit has been on location in Wimbledon and Harley Street. The rushes of early scenes have satisfied members that the camerawork and acting are very satisfactory, and work on the titles is now going ahead. The Club's A.G.M. was held recently, and the programme for the coming season is now being compiled. (Hon. Sec., Miss D. M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19.)

Wulfrun C.C. are progressing satisfactorily with *Of Relative Importance*, which is being made by four different groups working independently. The story concerns the reactions of each member of a family to the news that a distant relative is to visit them, and each group is responsible for a different section of the film from script to final editing. (Hon. Sec., Miss E. P. Hamer, 5 Birchwood Road, Penn, Wolverhampton.)

Centre F.U. are working on two 16mm. productions, *Filming for Fun*, which shows the making of a club film, and an as yet untitled psychological drama. The former is being made for a hobbies exhibition, and will be available for hire in due course. Plans for autumn production and other activities are well in hand. (Secretary, Miss Patricia Green, 43 Deanshill Court, East Sheen, S.W.14.)

Bolingbroke (Clapham C.C.) report that their 8mm. production, *Mythic Keys*, is proceeding according to schedule. Experiments in adding sound to the film already screened have proved very successful, and by linking a Scophony Baird tape recorder to a Screenmaster projector "lip sync. to a surprisingly successful degree has been obtained." High hopes are entertained for the finished film, which it is anticipated will be completed well before the winter season begins. (Publicity Secretary, Henry J. Jones, 21 St. Mark's Bungalows, S.W.1.)

Cameras were well in evidence when members of Leicester and Leicestershire C.S. visited Dudley Zoo recently, for a prize is to be awarded to the producer of the best record of the occasion. All gauges were represented on the outing, and close results are anticipated as a result of all this keen competition.

Work Completed

Hammersmith C.C. have finished their short 8mm. drama, and have now acquired a large clubroom in a local pub. as a regular meeting place. Work is continuing on *The Mysterious Moon* and a cartoon, both of which are being shot on 16mm. Kodachrome. Programmes for the coming months include lectures, film shows and discussions. New members are urgently required, and are assured of a hearty welcome. (Hon. Sec., T. P. Honnor, 22 Shepherds Bush Road, W.6.)

Crawford F.U.A.C.C. gave the first showing of their cartoon *St. George and the Dragon* recently before an audience of 65. Thanks to back projection, they were all squeezed into a tennis pavilion. A later show to the local film society seemed to meet with a poor reception, yet ballot forms showed that 83% of the audience thought the film "Good" or "Very Good", while no-one rated it lower than "Medium". John Daborn and three of his colleagues visited the Club, and showed the Ten Best winner *Floral Fantasy*, which was greatly appreciated by members. "John Daborn is the yardstick by which we measure our own achievements; but oh, how far behind him we are," says the report. The script for *Spotted Dick* has been scrapped, and members are making *The Shooting of Dan McGrew* instead. Rehearsals are about to start for this live-action production. The Club's next cartoon will be a science-fiction story of rocket travel to the moon. (Secretary, John Parry, 1 Hillview Crescent, Ilford, Essex.)

Boston F.S. have completed *Fair Fun*, a 9.5mm. film set against the background of the annual May fair. It runs for 25 minutes and has a non-sync. musical accompaniment on tape. This is the first production of several members calling themselves Boston Nine-Five Film Group, working in collaboration with the Society's usual

production group. (Hon. Sec., Charles Whitaker, 23 Tollfield Road, Boston, Lincs.)

Notes and News

Leicester and Leicestershire C.S. recently spent an enjoyable day at Dudley Zoo. All gauges were represented, and films of the occasion will be shown at the Society on 17th Sept., when a prize will be awarded to the best record of the event. (Publicity Officer, G. E. Parkes, 26 Walker Road, Birstall, Nr. Leicester.)

Streatham A.F.S. tell us that following a report in *A.C.W.* and a notice in the local Press the Society is now firmly established. Three articles on the club have already appeared in one local newspaper—which may be due to the fact that a member of the editorial staff is a 16mm. enthusiast. It has been decided to hold meetings on the first and third Wednesday of each month, and a programme of amateur films (with a subsequent discussion on the question of a club production) is among the first items arranged. Enthusiasts on all three gauges are to be catered for, and prospective members are invited to write to the Secretary, G. E. Pearson, 43 Buckleigh Road, Streatham, S.W.16.

Nuneaton P.S. Cine Section begin their winter season on 10th Sept. Talks, demonstrations and film shows are planned. A competition for the best 4-minute production is being held. New members are always welcome, and should contact the Secretary, T. Williams, 281 Lutterworth Road, Nuneaton.

Liverpool A.P.A. Cine Group approached eighteen clubs in the Merseyside area in an attempt to form a local federation. Only four clubs replied. It is hoped that at least a nucleus can be formed with the four interested clubs. Recent meetings have been devoted to assisting a member with interior shots for his

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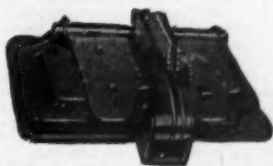


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own production. An unusual idea at a recent film appreciation evening was the analysis of professional newsreels. The prize offered for the best 100ft. script also shows welcome originality; the lucky author will be given sufficient film stock to cover the production of his film and will be asked to direct the production. (Hon. Sec., Miss W. D. Lusk, 34 Linnet Lane, Liverpool.)

Central A.C.C. (Birmingham) members are showing considerable enthusiasm for the Club's summer competition. Two contests are held every year for all gauges, any subject, and a small prize is presented to the

are to be given every three weeks throughout the winter season, the first being the 1953 Ten Best. A newsreel unit has been formed, and members are hoping to produce one local newsreel for each show. A colour film of local Coronation celebrations has been sent to Northampton's sister town, Northampton, Mass., U.S.A., which has promised to send along a film of their own Tercentenary celebrations. (Hon. Sec., D. R. Winter, 35 Currie Road, Northampton.)

Mitcham and District C.S. are resuming activities, and welcome new members, any gauge, with or without equipment. The programme now

have got together to produce a film, but no details are as yet available." (Hon. Sec., G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.)

Kingston and District C.C. members had a very enjoyable outing to Whipsnade Zoo, being lucky enough to pick one of the warmest days of the year. Only two members bothered to take cine cameras. Several members assisted with a 35mm. film shot on a borrowed set at Nettlefold Studios by an amateur. (Hon. Sec., Miss M. E. Turner, 8 Meadowside, Walton-on-Thames, Surrey.)

New Clubs

Stockport A.C.S., formed only a few weeks ago, has already attracted 38 members and hopes to expand still further. Anyone interested in joining should write to the Hon. Sec., H. M. B. Thorp, "Stonehurst", Hibbert Lane, Marple, Cheshire.

Imperial Pictures Inc. is a new Scottish club, at present catering only for 16mm. enthusiasts. Members have decided to make three films this year, the first being a documentary called *The Walls of Chester*. New members, with or without equipment, will be very welcome. (Hon. Sec., A. I. N. Fenton, "Fairview", Drymen Road, Ballach, By Alexandria, Dumbartonshire.)

Forthcoming Shows

Slough F.S.'s forthcoming season includes an unusually interesting selection of films, including *The Marx Brothers Go West*, *Citta Si Defende*, *Cabinet of Dr. Caligari*, *The General* and *Mr. Deeds Goes to Town*. Guest tickets have been reduced to 2s. 6d. each, and are obtainable from Jay Weedon, 11 College Avenue, Slough, Bucks.

From the Magazines

A report on the F.A.A.C.S. Convention in *Movie News* (Official Bulletin of the Australian Amateur Cine Society) comments: "The outstanding feature of the Convention was the phenomenal success of the public screening held in the Albert Hall (seating 600), where over 100 people were turned away and a repeat programme had to be arranged. The films screened were all in colour, and most had tape or s.o.f. accompaniments."

The news-sheet of Pretoria C.C. opens with a remark which will probably turn a number of British club secretaries a bright shade of green: "Resume of the 186th General Meeting. (1) There were 160 members and visitors present."

Gadgets in *New Zealand* is reported in *Cine News Letter*, issued by the Otago Cine Photographic Club, Inc.: "Mr. Fort demonstrated the gadget he uses for holding his camera steady... a length of piping (approx. 18in.) one end of which is screwed into the base of the camera and the other inserted into a strap, which is hung round the neck. By keeping the strap taut while filming, the camera is always kept in a steady position... Mr. Hunt explained how he was able to disperse surplus light from the lamp house with the aid of a funnel arrangement attached to the top of the projector."



The only way to ensure your show goes off without a hitch is to check your equipment thoroughly beforehand. Here members of Hounslow P.S. examine their projector and tape recorder before presenting a programme.

winner. New members are welcome, and every assistance is given to those who have no equipment. (Hon. Sec., R. J. Walker, 9 Glenpark Road, Washwood Heath, Birmingham 8.)

Belfast Y.M.C.A. C.S. visited many well-known beauty spots in the Mourne Mountains during their annual summer outing, which was run on car rally lines. An 8mm. record of the event was made under the title of *The 3F Rally—Film, Food and Frolic*. The script was prepared in advance and was faithfully followed, except for a few minutes when the director found he had led the rally cars astray! Titling and editing will be held over until September, when weekly meetings recommence. New members will thus be given an opportunity of seeing how this procedure is carried out. The Society have had their most successful season for many years, principally as the result of their full-length 16mm. colour film, *Royal Visit to Northern Ireland*, which was commissioned by the Governor of Northern Ireland. (Press Officer, Wm. C. Pollock, 24 College Park Avenue, Belfast.)

Northampton F.S. Production Unit have now taken over from Northampton F.S., of which the Unit was originally an off-shoot. The name Hamtune Films has been dropped and Northampton F.S. will be used as the new club title. Shows

being drawn up for the new season includes lectures, film shows and a club production. All enquiries to the new Secretary, S. F. Munday, 2 Bellasis Avenue, Streatham Hill, S.W.2.

Centurion F.U., which caters for teenagers, now has a membership of 20. Ten award-winning films were shown at a recent meeting, and a social evening gave the Unit a chance to forget their problems on *The Cross*, their latest production. A tape recorder is being constructed by one member, while others have pooled their equipment for use on the current film. Members are hoping to present a selection of their productions in the near future. As the films range from musicals to thrillers, they are hoping for considerable support. Another venture for which preparations are going ahead is the provision of mobile shows for charity purposes. New members, with or without equipment, are always welcome, and are invited to contact the Hon. Sec., Miss S. Reynolds, 126 Eastcote Lane, South Harrow.

Whitehall C.S. report that their activities "are closed down for what is supposed to be the summer. Arrangements for a forthcoming exhibition of members' films and the organisation of next winter's programme are being prepared, and rumour has it that a group of members

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Cine Bookshelf

HOW TO ADD SOUND (By D. M. Neale, *Focal Press*, 7s. 6d. net). This is a first class book. After a short introduction on the value of music with film, and a section on the simple use of radio or radiogram, there is a full section on the technique of film accompaniment with commercial records, including volume control circuits, stroboscopes, and the making of a twin turntable set.

Then comes recording. Three full double-page tables list the methods available on the three film gauges, with pros and cons. Disc and optical recordings are then discussed together, followed by a section on optical sound practice. Commercial recording and printing facilities are detailed. Another full section discusses tape recorders, including adequate description of the theory. So important in film accompaniment is the presence of more than a single set of sounds that a separate section is devoted to sound mixing on tape.

The next section deals with synchronizing tape or wire with film, and this leads logically to a description of sound stripe. The advice given is extremely practical.

The next four sections are more concerned with the artistic side: they cover mood music, commentaries, sound effects, and dialogue. Examples are well used to illustrate pitfalls and how to avoid them. In particular, the notes on commentaries will be a useful guide to anyone

starting on this aspect of the hobby. A minor omission in the mood music section is that, although comprehensive classes are given, there is no differentiation between light and heavy music; indeed, the author indicates an insensitivity to this aspect by assigning the *Sorcerer's Apprentice*, which is heavy, as suitable for a slapstick sequence, whereas it is limited to heavier comedy, if comedy at all. Walt Disney is not an authority on music.

The book concludes with an invaluable section on copyright, a short section on presentation, recapitulating important desiderata, and an indexed glossary.

We have no complaints on technical grounds, but record two shortcomings, both in the section on gramophone records. First, the playing desk illustrated should be improved by letting the lid tilt back just beyond 90° so that it can house, in order, the next discs for each turntable for the reel on the projector. We have used this method for years.

Second, the cue sheet on page 28 needs cleaning up. It is too detailed, and will confuse. Moreover, footage at each cue should be added as a safeguard. Also, record numbers, which do not indicate the side required, should be replaced by a code number on a small label on each record side.

The book is so good that it deserved a departure from the familiar Focal section-and-sub-section layout: chapters, supported by a full index, would have been preferable. But as it is, we unhesitatingly recommend it.



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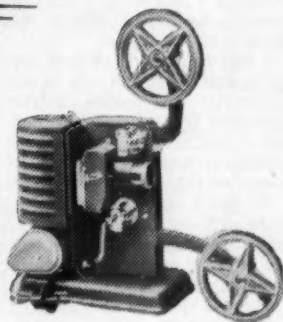
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BRIDGING THE GAPS

(Continued from page 470)

details—occasions such as air displays, regattas and carnivals.

When I came to leave a house in which I had lived for 18 years, I was appalled to find that although I had been a cine fan for 12 of those years, I had only 50ft. of film giving even a glimpse of my home.

I had thousands of feet covering holidays at home and abroad, visits to zoos and outings of all kinds. The homes of friends and relations appeared frequently, but not my own. Too late I realised I should have taken domestic scenes, as mundane as you will, showing the house as the background to my everyday life.

So don't be afraid of filming Dad taking the wheels off the pram, or even roaming round the house looking for a mislaid tin of tobacco. With the passing years, these shots will delight you in proportion to their naturalness.

Have I dodged the issue? Do you think I still have not told you how to connect up sequences? The answer is simply this: you cannot hope for more than a superficial connection between subjects so diverse as Baby's feed and the Highland Games. But there is still another way out. It means a lot more care and thought, but the results can be well worth the effort.

Suppose you pick on some inanimate object as a connecting link and build your sequences around it by a subtle shift of emphasis. Then your film will have real cohesion. Baby's pram, for example, can be shown arriving shiny and new with the delivery label still on it. The pram is the "star" of Baby's first outing, it can be shown packed into the car for holidays and —don't forget—doing the everyday round of shopping at home. Then comes the day Baby sits up in his pram . . . and so on until it is sold to the rag and bone man—or made into a camera trolley!

Your domestic stories can equally well be pinned on other objects—a child's toy, a handkerchief, a fountain pen or a dozen other things. But whatever you choose, shape the life history of your "star" to show both the great and the little moments of your own activities. And use *plenty* of close-ups!

SHOOTING BIG GAME

(Continued from page 461)

adapted a 24cm. lens from my 35mm. still camera, but this is very bulky and requires a very heavy tripod. I carry a Weston Master exposure meter which I use with a certain amount of suspicion and mental reservation based on experience, particularly as my subjects are usually out of its range. African sunlight is very constant, and 16 f.p.s. with the lens set at f/8 or f/9 for average subjects is a safe bet in most cases, unless there is strong sidelighting.

Strong reflection from the light-coloured grass of the plains is apt to make the exposure meter

(Continued on page 496)

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indicate a smaller stop than you might expect. On overcast days there is a tendency to underestimate the light. You try to get the animal to fill the frame as much as possible and must consequently remember that the darker skinned kind such as the elephant and almost black buffalo will need a little more exposure. And at dusk and dawn the light may change one stop every five minutes: it is then that the meter is quite invaluable.

It is difficult to avoid a certain sameness about game shots. I try to get variety by changing the angle, but this isn't always practicable and using different lenses has to serve the same purpose. Once an animal has decided to move off or keep his distance, experience has taught me to abandon the chase.

The infuriating thing about game from the cameraman's point of view is his habit of standing still, nicely posed, and watching while you move up to him and then, directly you stop, moving off. The comedy is repeated endlessly, and all you get is a succession of shots of posteriors and a filthy temper. So film wastage can be considerable, but in my case the pocket is the limiting factor.

How one envies the professional for whom film stock is the least important item in his budget! I have spent many instructive hours in the company of Elma and Al Milotte, one of the star camera teams of Disney's *True Life Adventure* teams. You may have seen their Academy award pictures, *Seal Island* and *Beaver Valley*. For the past two years they have been here in East Africa filming for *The Elephant Story* and *The King of Beasts*.

They have shot thousands upon thousands of feet of which perhaps about three per cent will find its way to the screen. One of the secrets of their success is their endless patience. I have known them to spend days sitting over one pride of lions, waiting for something to happen. They work on 16mm., and generally use an Arriflex.

But I, too, can point to some financial return. From 1,600ft. of film which I took on a three-week safari—I had already cut out 400ft.—a commercial firm selected 700ft. for sale in 16mm. and 8mm. to tourists. And some 150ft. of a 400ft. reel—cut down from 1,200ft.—shot in the new Elizabeth National Park, is likely to be shown on TV. When so much wastage is inevitable, a little financial recompense is very welcome!

There are other, unexpected, costs to be met, too. Among my most prized sequences is one of five cheetah hunting and bringing down a gazelle, but it was expensive in car repairs—three shock absorbers and a bent steering rod. Now my ambition is to film a lion bringing down his quarry. I know that the odds are heavily against me, but what amateur cinematographer with film cement in his veins has ever had an easy passage with the shots he has set his heart on?

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Please insert this advertisement under the heading.....
for.....Insertions. Is Box No. required?.....

I enclose remittance £ s. d.

NAME

ADDRESS.....

INDEX TO ADVERTISERS

LONDON

Actina Ltd. ...	496
Automatic Coil Winder & Elect. Equip. Co. Ltd. ...	418
Brown, Neville, & Co. Ltd.	492
Camera & Portrait Co. Ltd.	422
Camera Craft Ltd. ...	423
Cinex Ltd. ...	Cover
City Sale & Exchange Ltd.	432, 433
Cole, E. K., Ltd. ...	480
Davis, A. M. ...	491
Dekko Camera Ltd. ...	424
Dollond & Aitchison Ltd. and provincial branches	414, 415
Dormer, W. F., Ltd. ...	426
Film Library & Exchange Service ...	430
Fountain Press ...	495, 504
G.B. Equipments Ltd.	477, 479
General Electric Co. Ltd....	430
Gevaert Ltd. ...	487
Golden Films Ltd. ...	499
Harringay Photographic Supplies Ltd. ...	420
Heaton, Wallace, Ltd.	Cover, 411, 413
Hunter, R. F., Ltd....	489
Johnsons of Hendon ...	483
Kay's Laboratories...	498
Lewis, R. G., (Cine) Ltd.	Cover
Luminos Ltd. ...	493
Martin's Photographic Services	498
Movie Titles ...	502
Newcombe, Lewis, Ltd. ...	429
Pathescope Ltd. ...	412
Pelling & Cross Ltd. ...	422
Penrose (Cine) Ltd.	416, 502
Rigby, Robert, Ltd. ...	412
Sands Hunter & Co. Ltd. ...	494
Simplex-Ampro Ltd.	Cover
Turner, E. G. ...	418
Vauxhall Film Hire Ltd. ...	500
Westminster Photographic Exchange Ltd. ...	431
Woollons of Hendon ...	427

PROVINCES

Berks.	
Carlin Enterprise ...	502
Specto Ltd.	416
Cambs.	
Campkins Camera Shops ...	497
Ches.	
Egginton, A. G., & Son Ltd.	501
Mid-Ches. Film Library ...	502
Derbys.	
Hoares ...	493
Glos.	
Salanson Ltd. ...	497

READERS

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AMATEUR CINE WORLD

Hants.	
Manners, A. P., Ltd. ...	500
Pinedene Films ...	504
Wellstead & Son Ltd. ...	504
Lancs.	
Brun Educational Films Ltd.	501
Cinphoto Equip. Ltd. ...	501
Hayhurst, J. ...	428
Holdings Fidelity Films ...	497
Jones, J. Allen ...	502
Kay & Foley Ltd. ...	418
Kirkham Film Service Ltd.	428
Proffitt, R. W., Ltd. ...	425
Ranelagh Cine Services ...	500
Young Folk's Film Library	504

Leics.

Midland Camera Co. Ltd....	502
----------------------------	-----

Middx.

Burgess Lane & Co. ...	426
Laurel Cine Exchange ...	502

Northumberland

Turners (Newcastle upon Tyne) Ltd. ...	485
--	-----

Notts.

Briggs, D., Kinescope Services Ltd. ...	424
Carlton Cine Service ...	426
Heathcote ...	428

Staffs.

Burslem & Dist. Co-op Chemists Ltd. ...	419
---	-----

Surrey

Croydon Cine Exchange ...	412
Gowllands Ltd. ...	501
Institute of Amateur Cinematographers ...	498
P. J. Equipments Ltd. ...	504
Pyke, T. ...	422
Wilco Electronics ...	504

Warwickshire

Birmingham Commercial Films Ltd. ...	417
Cine Equipments Ltd. ...	424
Midland Film Library ...	503

Yorks.

Cinesmith ...	502
Excel Sound Services Ltd....	502
Saville, John, & Sons	434, 435
Sheffield Photo Co. Ltd. ...	421

SCOTLAND

Microfilms Ltd. ...	504
Murray, C., (Glasgow) Ltd.	427
Scottish Instructional Films	503

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- 1½in. f/1.9 T.T.H. Super Comat in focusing mount, spigot fitting for Sportster screw for Viceroy (Finder for Viceroy £2 extra) .. £25 6 8
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- 2.8in. f/2.3 Panchrotal, C mount .. £56 0 0
- 4in. f/2.3 Panchrotal, C mount .. £66 13 4



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252

8mm. cine camera

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- 16mm. G.B. Bell & Howell Autoload 603T as above with f/1.4 T.T.H. .. £123 6 8
- 16mm. G.B. Bell & Howell Autoload, as above with single interchangeable f/1.9 T.T.H. lens .. £90 0 0
- 16mm. G.B. Bell & Howell Autoload, as above with f/1.4 T.T.H. lens .. £106 0 0
- 16mm. Paillard Bolex H16 three lens turret, 26mm. f/1.9 Kern Paillard Pizar, 8, 16, 24, 32, 64 f.p.s., still picture, continuous run, forward and reverse, cable release, visible and audible frame counter, etc. .. £152 7 6
- 16mm. Paillard Bolex H16, as above with 25mm. f/1.5 Switar .. £172 5 0

- 16mm. Paillard Bolex H16 as above with 25mm. f/1.4 Switar .. £190 16 0
- 8mm. G.B. Bell & Howell Sportster f/2.5 interchangeable Universal Focus T.T.H., 16, 32, 48, 64 f.p.s., single picture, etc., in zipper-skin case .. £43 14 6
- 8mm. G.B. Bell & Howell Sportster as above, with focusing f/1.4 T.T.H. Ivtotal, less case .. £67 11 6
- 8mm. G.B. Bell & Howell Viceroy, three lens turret, f/2.5 Universal Focus T.T.H. Mystal, 8, 32, 48, 64 f.p.s., critical focuser, single picture, etc. .. £59 2 7
- 8mm. G.B. Bell & Howell Viceroy as above, with f/1.4 T.T.H. focusing Ivtotal .. £82 19 7
- 8mm. Paillard Bolex L8 as above with 12½mm. f/1.5 interchangeable Kern Paillard focusing Yvar, leather zip pouch .. £94 14 9

Selling?

High class cine equipment figures prominently in our purchases. There is always a demand for latest Bolex and Bell & Howell apparatus at '202' and feel certain that you will find our offer highly satisfactory. If you cannot bring the equipment for our inspection a tentative offer will be gladly sent upon receipt of a full specification.

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as simple as

A

B

C



See how simple is the gate mechanism of the new Bolex C8 and how easy the camera is to load. There is no virtue in making things complicated. It's precision that matters in a cine camera and Bolex Swiss precision makes the C8 the most reliable 8mm. cine camera there is—as well as the simplest to operate.

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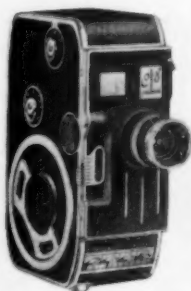
A

B

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The gate and opening lever are precision-made yet extremely simple. The opening lever automatically re-sets footage indicator.

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BOLEX C8

Swiss precision cine camera

CINEX LTD., 9/10 North Audley Street, W.1